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Drawn by J. Keale.

Engraved by J. C. Varriall

WESTMINSTER ABBEY.  
VIEW FROM DEANS YARD.

To Mr. ISAAC HANSON, an admirer of the fine Arts. This Print, as a tribute of early, and unceasing Friendship, and of sincere esteem, is inscribed by J. P. Neale  
Print





Drawn by J.E. Neale

Engraved by J. Le Keux

WESTMINSTER ABBEY.  
AN ENRICHED CANOPY OVER THE ENTRANCE TO ST. ERASMUS'S CHAPEL.  
To the RIGHT HON<sup>BLE</sup> the EARL of HARDWICKE, F.R. and A.S. An encourager of Literature and the Arts,  
this plate is respectfully inscribed by  
J. P. Neale

London, Pub. July 1. 1821 by J. P. Neale, 16. Fenchurch St. Blackmore's Head & Hurst Robinson & Co. Cheap side  
Printed by Cox & Barnard







THE  
HISTORY AND ANTIQUITIES  
OF THE  
ABBNEY CHURCH OF ST. PETER,  
WESTMINSTER:

INCLUDING  
*Notices and Biographical Memoirs*  
OF THE  
ABBOTS AND DEANS OF THAT FOUNDATION.

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Illustrated  
BY  
JOHN PRESTON NEALE.

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*The Whole of the Literary Department*  
BY  
EDWARD WEDLAKE BRAYLEY.

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IN TWO VOLUMES.  
VOL. II.

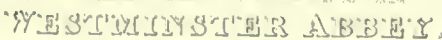
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London;  
PRINTED FOR HURST, ROBINSON, AND CO.  
90, CHEAPSIDE, AND 8, PALL-MALL.  
1823.

LONDON:  
PRINTED BY THOMAS DAVISON, WHITEFRIARS.







THE  
*History and Antiquities*  
OF THE  
ABBNEY CHURCH OF ST. PETER,  
WESTMINSTER.

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VOL. II.

B





HISTORY  
OF  
ST. PETER'S CHURCH,  
OR  
*Westminster Abbey.*

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ARCHITECTURAL DESCRIPTION OF WESTMINSTER ABBEY.—EXTERIOR;  
WEST FRONT, AND ELEVATIONS OF THE NORTH AND SOUTH SIDES,  
INCLUDING THE TRANSEPTS AND CHAPELS.—INTERIOR; NAVE AND  
AISLES; NORTH AND SOUTH TRANSEPTS; CHOIR AND SIDE CHAPELS.

THE ABBEY CHURCH OF WESTMINSTER is one of the finest examples of the Pointed style of architecture that was ever erected in this country; and, with the single exception of Salisbury Cathedral, it is likewise the most complete and perfect that now remains. In whatever point of view it be contemplated, it excites the kindred emotions of Veneration and Respect; but when considered under all its different relations, as associated with Religion, with History, with Science, and with Art, it assumes a character of such an extensive range and combination, that great address and many attainments are indispensably required to render due justice to its importance.

In this edifice the superior skill and invention of the Architect have been displayed in the most admirable manner, as well in the adaptation and construction of the parts, as in the effect produced by the whole; and although there is a considerable diversity in its lesser divisions, in all its grander arrangements (excepting the western towers) it is consistent and uniform. In the exuberancy of monumental decorations which crowd its walls and chapels, commemorating the renown of the best, most intelligent, and most noble of those whose deeds have shed lustre on the annals of Britain, the talents

of the Sculptor have been exemplified in an equally impressive degree: his art, indeed, has been here carried to an extent, almost unparalleled; and particularly so in the highly-wrought sepulchral Chapel of King Henry the Seventh\*.

The general form of the Abbey Church is that of a Latin cross; but the eastern part, from the transepts, is surrounded by various chapels: these, interiorly, are separated from the aisles by ornamental screens of divers compartments. The ground plan, however, is not strictly uniform, as the Cloisters, which adjoin to this edifice on the south, occupy a portion of the space that would otherwise have composed a west aisle to the south transept†. The choir extends across the transepts into the nave, so far as the fourth column towards the west; and in this respect the internal arrangement has been varied from that of most, if not all, of our conventual churches. Immediately behind the choir, but more elevated, is the Chapel of the sainted Edward the Confessor; beyond which, Henry the Seventh's Chapel rears its "fretted roof," and forms the eastern extremity of the whole fabric.

In the ensuing description, the EXTERIOR of the Church will have the precedency; since it is that which first meets the eye, and upon which the judgment first exercises its powers.

The *West Front* consists, principally, of a deeply-recessed entrance porch, having a large and elegant pointed-arched window above, and two square towers at the angles, which rise to the height of 225 feet, and terminate in open-worked battlements, finishing obtusely, with pinnacles at each angle. The porch has a vaulted roof, groined, but the ribs are greatly decayed and mutilated: the walls, which gradually contract to the door-way, are enriched by compartments of pannelled tracery. On each side of the porch are two blank shields, projecting from sunk pannels; and over each shield is a large niche and pedestal. The space above the great arch is filled by ten other niches, separated by small buttresses, and terminating in cone-shaped canopies, truncated. Over these is a modern cantaliver cornice, and between that and the parapet of the great window, is a frieze charged with nine shields of arms, viz. those of the Order of the Bath, the Sovereigns

\* This Chapel will be described and illustrated in a distinct chapter.

† By inspecting the annexed Ground Plan, with its accompanying Explanation, the reader will easily comprehend the appropriated divisions and local peculiarities of the Abbey Church.

Sebert, Edgar, Edward the Confessor, Queen Elizabeth, George the Second (with supporters), the College of Westminster, &c. On each side of the great window are three compartments of pannelled tracery: the window itself is divided into numerous compartments, filled with whole length figures of the Patriarchs, &c. in painted glass. Above is a large heavy cornice, and a frieze with the following inscription, in reference to the period of the completion of this front: A. R. GEORGE II. VIII. MDCCXXXV. Over the latter is the gable termination of the roof, which contains a small window with tracery, and is in the form of an equilateral triangle.

The two piers adjoining to the entrance porch, and which partly sustain the towers, are supported by massive buttresses graduated; the several stages of these buttresses are ornamented by canopied niches, the lowermost being sufficiently large for full-sized statues, and they were anciently so occupied, (as were also the niches over the porch) though not the vestige of a statue is now remaining here. Each tower has projecting wings, with panneling; and may be described, as divided into two nearly equal parts by a Tuscan cornice. The lower divisions contain pointed windows, those in front being adorned with figures, &c. in ancient stained glass. Above are arches only, including quatrefoils and circles, and over them is a second range of pointed windows, latticed, the heads of which ascend to the cornice. Above the latter, on each side, is a Grecian pediment with enrichments; under which, in the north tower, are the clock-dials. A large latticed window, of mixed character, rises over each pediment, and with its surmounting scroll-work and panneling, extends to the cornice beneath the parapet: the latter, which is pierced and embattled, rises from a Grecian plinth and base. The pinnacles are octagonal, and terminate in finials of fir-pines: at their bases are ornamental trusses, inverted. The lower part of the south tower is excluded from public view by the Jerusalem Chamber, which abuts directly against it\*.

The architectural anomalies displayed in this front are peculiarly remarkable; and they are still more apparent in the towers than in the central division. This arises from the heightening of the towers, and the other altera-

\* In the year 1798, with the consent of the Dean and Chapter, a Telegraph was erected by government on the north tower, and it was continued there till the conclusion of the revolutionary war with France. The roof commands a beautifully-varied prospect of many miles in extent over the counties of Middlesex, Surrey, and Kent. The buildings of the Capital, the scenery and shipping of the river Thames, the Bridges, &c. give great animation and interest to the scene.



tions made here, during the general repair which was commenced in the reign of King William, anno 1697, but not ended till several years after the accession of George the Second. The credit of completing the west front, as it anciently appeared, is due to the Abbots Esteney and Islip\*; but it was never entirely finished till the time of the latter Sovereign. "It is evident," says Sir Christopher Wren, in his "Architectonical Report" addressed to Bishop Atterbury, "that the two towers were left imperfect, the one much higher than the other; though still too low for bells, which are stifled by the height of the roof above them: they ought certainly to be carried to an equal height, one story above the ridge of the roof, still continuing the Gothic manner in the stone-work, and tracery. Something must be done to strengthen the west window, which is crazy; the pediment is only boarded, but ought undoubtedly to be of stone†."

From the "draughts and models" of Sir Christopher, and which he describes as "proper to agree with the original scheme of the architect," without "*any modern mixtures to shew his own invention*," this front was subsequently completed, and the towers carried up to their present elevation. Notwithstanding the apparent self-complacency, however, with which that great man, in this instance, contemplated his designs, they furnish a memorable example of his failure in his ill-judged attempt to assimilate the principles of Grecian architecture to those of the Pointed style‡.

\* A tolerable idea of the ancient character and appearance of the West Front may be obtained from Hollar's Print in Dugdale's Monasticon.

† "Parentalia," p. 302. This reference presents a favourable opportunity to rescue the memory of Sir Christopher Wren from the opprobrium of a false imputation, which affirms, that "he was the first person who stigmatised the Pointed style of architecture by the epithet *Gothic*." The quotation above might seem to give colour to the report, yet his own words in a preceding paragraph most decidedly contradict it, and clearly shew that he employed the term in compliance, only, with the corrupt phraseology of his time; which, he distinctly intimates, was introduced from Italy. "Henry the Third," says this eminent Architect, "took down the greatest part of the Church, as it is recorded, to rebuild it according to the new mode, which came into fashion after the Holy war. We call this now the Gothic manner of building, (so the Italians called what was not after the Roman way) *though the Goths were rather destroyers than builders*. I think it should rather be called the SARACEN way, for those people wanted neither arts nor learning," &c. Ibid. p. 296.

‡ The proportions and general character of the West Front are illustrated in Plates XLI, XXVIII, and XVII. In the *North West View*, PLATE XLI, the entire front is seen in perspective. In PLATE XXVIII, the northern elevation of the north tower is exhibited; and in PLATE XVII, the eastern sides of both towers are delineated with minute accuracy.







WESTMINSTER ABBEY,  
ELEVATION OF THREE EXTERIOR COMPARTMENTS ON THE NORTH SIDE.

Engraved by J. Davis the Architect. Measured by J. P. Thompson under the direction of J. P. Neale.

Printed



The *North Side* of this Church, between the west front and the transept, is supported by nine graduated buttresses, which terminate in pyramids, having caps and finials, and from which a double tier of arched, or flying buttresses, extend to the upper walls of the nave. The parapet of the aisle is surmounted by battlements, nearly parallel to which, each buttress has a turreted niche; wherein, originally, were placed full-length statues of the founders and principal benefactors to this edifice. Four statues only, all of them either more or less damaged, are now remaining: they occupy the four westernmost buttresses, and represent Abbot Islip, James the First, and two other Sovereigns, probably, Edward the Confessor and Henry the Third. These seem to be the once "elegant statues" with which Dean Williams, as we are informed by his biographer, "beautified" this part of the Abbey when he so liberally contributed to its repairs in the reign of the first-named King\*. Between every two buttresses is a large pointed-arched window, divided by a mullion into two compartments below; and above, by tracery, into circular and quatrefoil lights, reaching to the crown of the arch, and having smaller lights in the angles. The inner mouldings over these windows were formerly sustained on slender pillars; but many of the latter, from the effects of the weather, and other causes, are now obliterated: the outer mouldings principally rest on corbel heads. Another range of windows, each consisting of three circles, inscribed within a triangle, extends over the former range, and rises to the water-tables of the under-part of the aisle battlements: all the lower circles of those windows, however, were wholly or partially blocked up, to admit of workshops being made in the galleries during the repairs carried on in the last century. A third, and upper range, of windows, of corresponding character with those first described, but not of equal height, enlightens the upper portion of the nave: an embattled parapet terminates this part of the elevation†.

\* Vide Vol. I. p. 136. Dart says, that "the broken fragments of other statues, which were formerly placed in these buttresses, were laid in the roof over Henry the Seventh's Chapel." "*Westmonasterium*," Vol. I. p. 58. They were afterwards buried among the rubbish used to raise the ground on the North Side of the Abbey Church.

† The various peculiarities which distinguish the North Side of this Church, and are characteristic of the periods at which it was progressively erected, will be best understood by referring to Plates XXII, and XXVIII. In PLATE XXII, *Three of the Exterior Compartments* are depicted: that marked C is the sixth, and that marked B the seventh, from the west end. The small pointed-arched doorway, in compartment C, opens into the north aisle; the outer mouldings rest on corbel heads. The larger divisions of the lower window have trefoil heads, and a quatrefoil fills up the space above. In

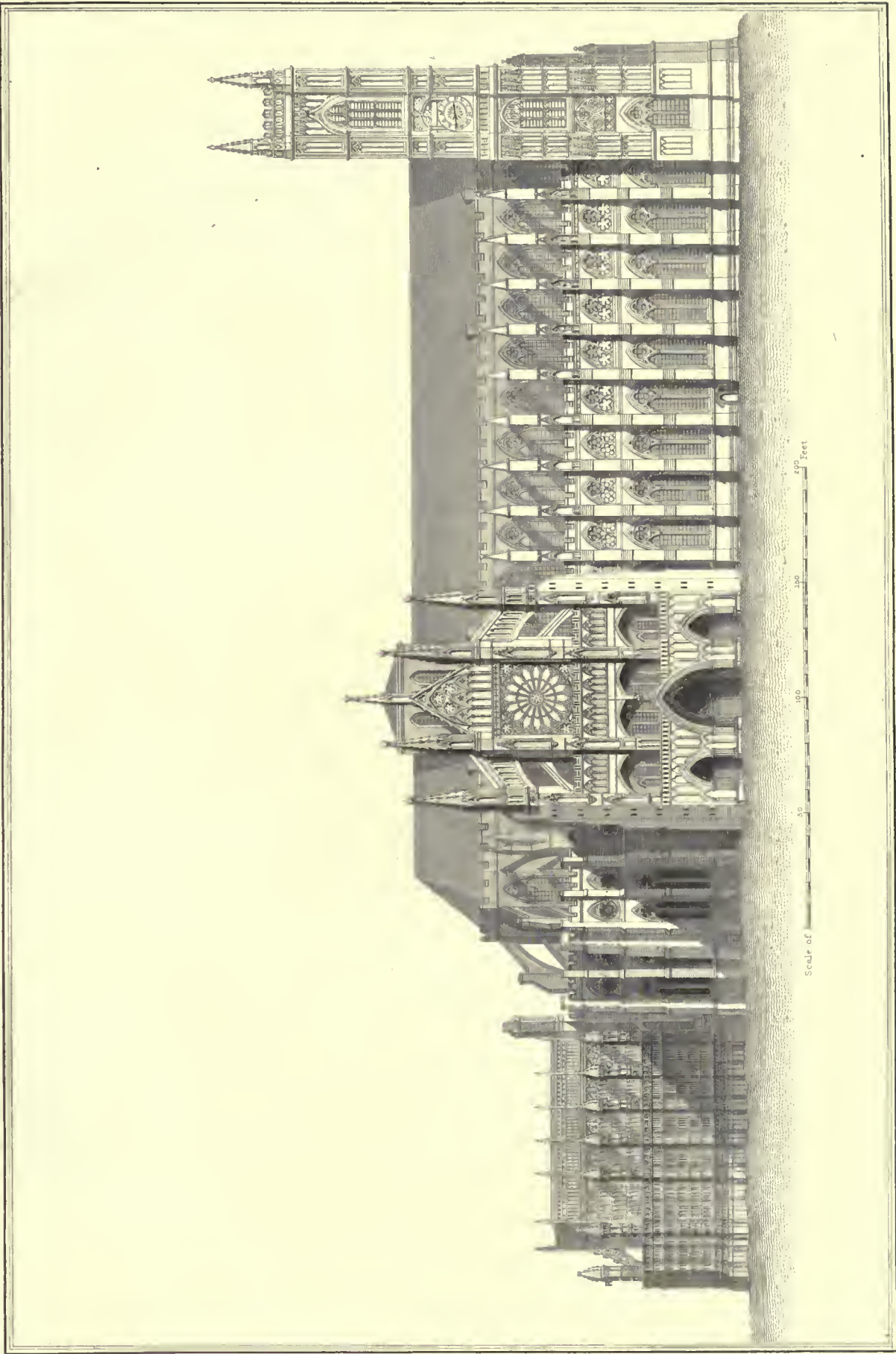
The dates of the successive years, during which the repair of this side was carried on by Sir Christopher Wren, are marked on the different buttresses. Though the ashlering was then made good, (by the introduction of new facings into the damaged parts) and various necessary restorations effected, yet these "corroded and time-eaten walls" again require the workman's aid to preserve them from further decay. In many places the stone is scaled off to the depth of several inches; and the mouldings of the windows, dressings; finial caps, &c. are greatly mutilated.

The *North Transept*, though much altered in its minor details from what it originally was, presents a very noble specimen of the diversified richness, and elegant, yet fanciful display, inherent in the Pointed style of architecture; as well in form as in ornament. For nearly three hundred years this must have been the principal entrance into the Church; and all the stately processions associated with the rites of Catholic worship, all the pompous trains assembled to grace the coronations and the burials of

compartment B, the lower divisions have plain-pointed heads, and the space above is occupied by a circle, including a cinquefoil, and smaller lights: a similar diversity exists in the upper windows; and all the arches of those in B are higher and more acutely pointed than those of the adjoining compartment. It must be observed also, that the exterior tracery of the upper circular light in B is separated into four divisions only, whilst the inner tracery is apportioned into five: these divisions are so exhibited in the print, as to shew the want of symmetry between the inner and the outer parts; the westernmost circles representing the exterior, and the three easternmost, the interior of this light. The buttress which separates B from C, is that which terminated the work of Edward the First's time: from this part to the west end the building was carried up in various successive reigns, though on the same general plan. It will be seen that the weatherings of the buttresses are at different heights, and that the tops of the niches are varied in form and decoration. Under the battlements of the nave in C, is a frieze, with sculptured animals and shields upon it, which is wanting in B, but is found in all the other compartments westward. Compartment A represents the second division of the west aisle of the north transept: a most remarkable peculiarity occurs here in the construction of the circular window, which is inscribed within a spherical triangle; the base line being thus curved so as to admit of a considerable increase in the diameter of the circle. In the angles without the circle, are three smaller lights; and withinside, are various others formed by the tracery that divides the inner part into a sort of rose-pattern of eight leaves.

PLATE XXVIII. shews the entire *Elevation of the North Side*, including the Chapel of Henry the Seventh. The proportions and general arrangement of the whole edifice are distinctly and accurately given in this elevation; and so far as it was possible to depict them on so small a scale, even the minute ornamental peculiarities are delineated. The discordancies in the architectural character of the western towers, and that of the other parts of this Church, as well as the great difference between the latter and Henry the Seventh's Chapel, will be readily comprehended by examining this print, in conjunction with the sectional Elevation in PLATE XVII.





WESTMINSTER ABBEY,  
ELEVATION OF THE NORTH SIDE.

*Engraved by J. G. Thompson, del. and W. G. Smith, sc. under the direction of J. G. Thompson.*





our Sovereigns, must have been ushered beneath its Porch to give interest and effect to the solemnities within.

The front elevation of this Transept consists of such a considerable variety of parts, that it becomes extremely difficult to describe it with due accuracy, without being tedious. Its general appearance, however, has been greatly changed since the commencement of the last century, as will be evident by comparing the ensuing extract with the description that will afterwards be given.

“ On the north side, this noble and lofty fabric is much deformed and defaced, partly by the many close adjacent buildings, but much more by the north winds, which driving the corroding and piercing smoke of the sea-coals from the city that way, have so impaired and changed her former beauties, that the remnants thereof are scarce sufficient to convince you of her excellency in former ages, were it not, that that admirable *Portico*, which is on this side, did give you some undeniable idea of her ancient greatness.

“ This Portico has a most noble door, or portal, which leads you into the cross of the Church, with two lesser porches on each side, one of which serves for the conveniency of entering therein. Its remnants, or ruins, sufficiently speak what a curious piece this Portico has been in former times; for here were the statues of the twelve apostles at full length, with a vast number of other saints and martyrs, intermixed with intaglios, devices, and abundance of fret-work to add to the beauty thereof, but all much defaced and worn out by time, and the corroding vapours of the sea-coals: and it was doubtless owing to its excellency, that some, in former ages, have bestowed upon it the title of *Solomon's Porch*, judging that a piece of work, far surpassing any thing of that kind in those days, might very well challenge an uncommon name. The very remnants which are obvious to our sight even to this day, may soon convince us of its ancient beauty and magnificence: for this Portico still retains entire, below, two of these admirable statues, besides three others, quite defaced; and two more over the eastern part of the portico, and as many over the western door, pretty entire, and all undeniable witnesses of their former excellency\*.”

This front is sustained by four immense buttresses, which, from their workmanship and mode of disposition, are rendered very ornamental; the

\* Vide “ The Antiquities of St. Peter's, Westminster,” by J. C [roll]. M. D. London, 1711. p. 15.

several stages of each being sculptured into cinquefoil-headed niches, (having flat backs, with angular pediments resting on slender pillars) and otherwise decorated. The corner buttresses form irregular octagons, and have various trefoil-headed apertures that admit light to the staircases within; which are carried up to the roof through the great arch-buttresses, that extend over the side aisles. Every buttress is terminated by an octagonal pinnacle, having a trefoil-headed pannelling on each face, between small columns: a similar, though lesser pinnacle, rises over the apex of the roof, and is crowned by a small vane. The façade itself may be described as consisting, horizontally, of four compartments, the lowermost of which has for its centre the great entrance porch: on each side is a lesser porch of corresponding character as to the general design, but varying in particulars. The *great Porch* opens with a very high pointed arch, and forms a deep recess, gradually contracting to the two doors; the latter, with the ornamented space above, and the range of circles on the archivault, are the work of Sir Christopher Wren's time. The door-ways (exteriorly) have flat heads, and are separated from each other by a plain upright pier: the large space over them is nearly filled by a great circle including twelve other circles, one of which forms the centre, and contains the arms of Edward the Confessor, viz. a cross patence between five martlets; the smaller circles are enriched by pannelling, each of the exterior ones having six rays issuing from a rose. In the angles below the great circle, are two lesser ones, each charged with a portcullis, once the badge of Henry the Seventh, and now the arms of the City of Westminster. The ancient mouldings of the architrave (which are more or less in relief, but much broken, and scaled off in parts) spring from five slender columns on each side, having capitals of elegantly sculptured foliage. Without these, on the flat of the archivault, is a range of twenty-two circles, pannelled as those above; below which, against each wall, is a trefoil-headed arch, having deep mouldings resting on the foliated capitals of small columns. Three clustered columns on each side, similarly ornamented, but of larger diameter than those already mentioned, sustain the outer mouldings of this Porch; with the exception of the extreme moulding only, or label, which, forming a water-table, is continued round all the porches, as well as over the ornamental trefoil arches between them and at the sides. The apex of the great arch is crowned by a large finial of congregated foliage, having a trefoil-headed pannelling beneath it.



The western porch opens into the Church by a single doorway ; but that on the east has no entrance, the back of the recess being occupied by a panneling of trefoil arches resting on slender columns ; the space above is filled with ranges of circles inclosing cinquefoils : the side walls are also enriched with trefoil-headed arches, more elegant in form than the others, springing from small columns, and having a panneling of ornamental circles over each. The outer mouldings of both these porches are sustained by clustered columns, with richly-foliaged capitals ; and the vaults, which are groined, have each an angel sculptured at the intersection of the ribs. Circles inclosing cinque-foils, &c. fill up the space above the door of the western porch, and the side walls display arches nearly similar in character and decoration to those of the eastern porch. The outer mouldings of all the porches contract inwardly at the springing of the great arches, from the circles for the latter having been struck at some distance above the capitals on which they rest. All the external columns and arches connected with these entrances, form part of the repairs made by Sir Christopher Wren. A sunk panneling, trefoil-headed, extends along the upper part of this division of the front, which is terminated by a range of pierced cinquefoil arches, and a plain parapet.

The next compartment consists of four wide and obtusely-pointed arches, (having deep recesses extending to the windows), above which is a range, or colonnade, of eleven pointed arches, surmounted by a perforated battlement. The two innermost of the obtuse arches are separated from the outer ones by the large buttresses, and from each other by a small pier : within each of the former are three plain-pointed narrow windows. A similar window is contained under each of the outer arches, having a trefoil-headed ornamental panneling at the sides. The colonnade arches are finely proportioned : the mouldings spring from light columns, clustered, and each arch is divided by a small column into two others, having trefoil-heads ; the space above is occupied by a circle inclosing a cinquefoil.

The third compartment includes the great Rose window, which was rebuilt in the year 1722 ; but whether according to the original pattern, or from a new design, does not appear. This elegantly-constructed ornament consists of a vast circle ; divided by its tracery into a small eight-leaved central circle, from which expand sixteen trefoil-headed leaves, forming the lower divisions of the same number of large pointed leaves (having cinquefoils within) which extend to the extremity. The spaces between the larger leaves are wrought into open trefoils ; and the spandrils which complete the

square without, are each filled by a small rose of six divisions, having trefoil-headed leaves at the sides. All the compartments are enriched with painted glass of brilliant colouring, including whole length figures of the Apostles and Evangelists. The parapet above the window has a panning of sunk quatrefoils.

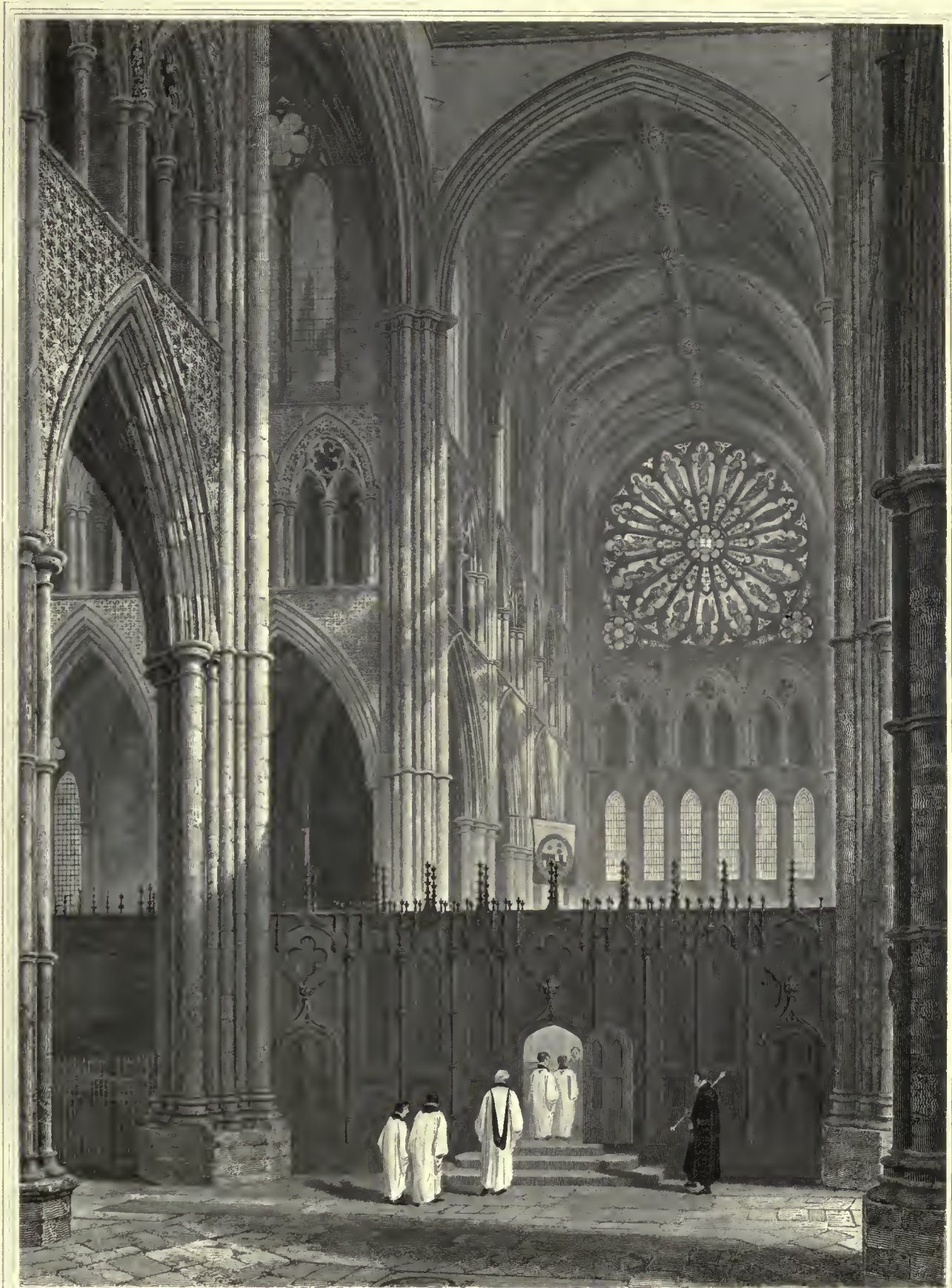
The fourth and last compartment extends to the apex of the roof, and is occupied by a handsome arrangement of pannelled arches below, and three circles, a trefoil, &c. above. All the arches have plain-pointed heads: the three middle ones are double, and have circles, including quatrefoils, inserted beneath the outer mouldings. The two large circles immediately over them are pierced, and give light into the roof; they are each divided interiorly into six: the pannelled circle above has an eight-fold division. Each angle of the roof is ornamented by a range of crockets. The arch-buttresses at the sides, have sunk trefoil-headed pannels, and angular weatherings. The entire height of this front to the top of the centre pinnacle is 170 feet\*.

Dart states, though with evident inaccuracy, that this front was built by Richard the Second, whose arms he describes as being among the decorations of the Portico: whatever might have been the fact in the latter respect, it is certain there is not any memorial of that Sovereign now remaining here. Whether the small porch, which (as appears from the old prints of the north side of the Abbey Church) formerly stood before this entrance; was erected by Richard, is uncertain; but if it actually were so, it accounts for the mistake made by the above writer.

\* The *Elevation of the North Side* of this Church in PLATE XXVIII. will give a complete idea of the general design and arrangement of the front of this transept; but the symmetry and fine proportions of the great Rose window will be best comprehended by referring to the *Section of the North Transept*, in PLATE VII; and to the *View from Poet's Corner*, PLATE XXX.

PLATE XXI. exhibits a perspective View of the *North Transept* from the north-west. This print, (which is placed as a frontispiece to the first volume) requires but little more description than has been given in the text. It shews the gloom and dinginess which the smoke and the changes of weather have imparted to this division of the Church. The small dark spaces to the left, in the octagonal buttress that forms the angle of the view, are the apertures which admit light to the internal staircase; the others are pannels only. The low tower seen above the roof is that which rises at the intersection of the nave and transepts, as it was rebuilt after the fire here in 1803. The buildings seen beyond the transepts, are the eastern extremity of Henry the Seventh's Chapel; and a small part of the House of Commons, which stands on the opposite side of Old Palace Yard.



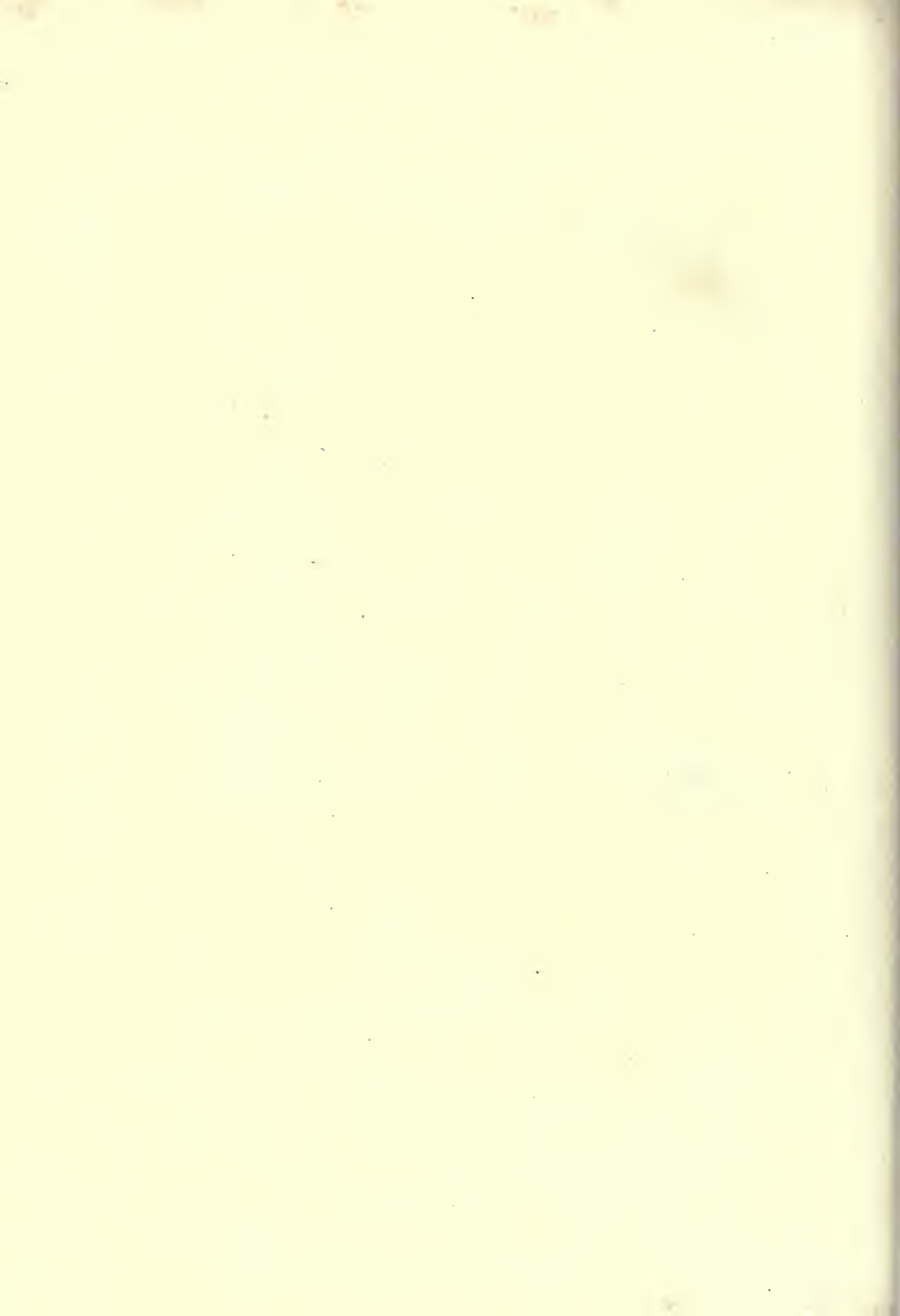


Drawn by J.P. Neale.

Engraved by Henry L. Keur

WESTMINSTER ABBEY,  
 VIEW FROM POETS CORNER LOOKING ACROSS THE CHOIR.  
 By the RIGHT HON<sup>ble</sup> LORD GRENVILLE LL.D. & F.S.A. whose generous protection of the fine arts  
 and of this work is respectfully acknowledged by J.P. Neale





The west side of this Transept is separated into three compartments by the buttresses, which are graduated, and terminate in pinnacles like the others westward, but have neither turrets nor niches: the pier, which rises from the angle of the aisle battlements, and sustains the arch-buttresses of this part, is duplicated\*. The three large windows at bottom are each divided by a mullion, and have plain points below, and a circle with six divisions above, and smaller lights in the angles of various size, as was found best to correspond with the extent of its diameter, the outermost window being of greater breadth than the two others. The second tier of windows are of very peculiar character, each of them being formed by a large circle inserted within a spherical triangle, and comprehending eight lesser circular divisions, besides the central one†. This mode of construction is general in all the side windows on the same story in both transepts, and also, with only four exceptions, in all the Chapels eastward of the Transepts. The outer mouldings rest on short columns; and above each window on this side is a shield of arms, but so corroded as to be scarcely, if at all, traceable. Here the central division only is glazed, the surrounding circles having been filled up with plaster and brick-work. The upper windows are similar in form and ornament to those of the adjoining parts of the nave.

The east side of this Transept does not materially differ from the western side, excepting that the southern part is occupied by the Chapel of St. John the Evangelist; and that the whole is in much better repair, the weather having had far less influence here than on the opposite points. The circular windows are glazed throughout, but they are constructed on the same principle as those described above: all the larger windows are, also, of similar arrangement; but the mouldings were injudiciously cut away during the repairs by Sir Christopher Wren, and deep chamfers made instead of them.

The lower part of most of the buttresses that support the eastern extremity of this Church, are concealed from view by the surrounding *Chapels*, in the walls of which they are indeed included. Projecting, octagonally, from the edifice itself, these Chapels are of the same era as the oldest part of the fabric, and the architecture is of similar character. They are embattled, and rise to the same height as the battlements of the aisles; but the sustaining buttresses are now only covered by a flat coping, though they are known to have been originally crowned by pyramids like the others. Each of the circles

\* See PLATE XXI.

† Vide PLATE XXII, compartment A; and note †, p. 7.

beneath the arch of the great windows, has a six-fold division ; and all the windows of the upper range, on the north side, are circles (within spherical triangles) divided into eight, interiorly, besides the centre light. There is a variation, however, in two of the Chapels on each side ; each of which has a pointed window, divided by a mullion below, and having a quatrefoil within a circle above. Several lesser variations may also be traced ; and in the lower part of the Chapel, which adjoins to the North Transept, there is an obtusely-pointed window, (now boarded up), ornamented by tracery, which has no corresponding aperture on the south\*.

The eastern termination of the Church, as seen above the Chapels, displays four windows on each side, and three at the end, which finishes in a half decagon : these windows are more acutely pointed than those of the upper range before described, but are of similar character and arrangement.

Sir Christopher Wren says, that the Abbey Church was built from “ a model not well digested at first,” the small Chapels, without the aisles, being “ an after-thought.” His reasons for this opinion are given in the following passage : “ The buttresses between the Chapels remaining were useless, if they had been raised together with them, and the King (Henry III.) having opened the east end for St. Mary’s Chapel, he thought to make more Chapels for sepulture, which was acceptable to the Monks, after license from Rome to bury in Churches, a custom not used before †.” Sir Christopher does not appear to have exercised his customary discrimination in making the above assertions ; for whoever attentively considers the various divisions of the eastern part of this edifice, will find, that all the members are in such perfect unison with each other, and so ingeniously adapted to their respective purposes, that the accordance could only have arisen from one original well-studied design. The buttresses, which he has too hastily characterized as useless, are absolutely essential to the support of the upper walls of the Church, which would not otherwise be able to sustain the weight and pressure of the vaulting and roof.

The front of the *South Transept* is far less elegant than that of the North Transept ; though this incongruity is rendered of little consequence by the confined nature of its situation, the Library, Chapter-House, and Cloisters, being so immediately contiguous as to exclude all the lower part from public

\* The above window forms no part of the original building, but was introduced by Abbot Islip to admit light into his own Chapel.

† Vide “ Parentalia,” p. 296.



view. It is sustained by four vast buttresses; each terminating in a plain octagon tower, crowned by a ball. Here is no entrance porch; the space between the innermost buttresses, which corresponds with the northern porch, being occupied by the Chapel of St. Blaise, now used as a Vestry. Over the latter is a range of six narrow pointed windows; and above them are three large windows, divided by a mullion into two lights below, and having a circular light in the head: the exterior masonry of all these windows is modern, and wholly unornamented. The next compartment displays the great Rose, or Marygold window\*; which is a very elaborate performance, and far more complicated in its tracery than the Rose window in the opposite Transept. The old window which Sir Christopher Wren mentions as having been "well rebuilt," forty years before the date of his "Report" to Bishop Atterbury †, had become so crazy and ruinous as to threaten danger; the violence of the winds had even distorted it from its circular form. The late Dean (Vincent) and the Chapter, therefore, gave orders for its restoration, and the present window was constructed under the superintendence of Benjamin Wyatt, Esq. by Mr. Thomas Gayfere, on whose professional ingenuity it reflects great credit. All the ancient forms were preserved in the rebuilding, by working from the original parts; but the richness of the design has not its due effect from the want of painted glass, the whole window being plainly glazed. A small circle, including a quatrefoil, with the date 1814, constitutes the centre, from which sixteen large pointed leaves extend to the periphery; each being sub-divided into a double range of cinquefoil lights in the upper part, and a single range below. In the head of every leaf is a quatrefoil, with smaller lights; and in the angles between them are trefoils. The spandrils without the great circle are filled with small circles, including quatrefoils, with cinquefoil leaves at the sides; but there is some little variation in the forms and measurement of the latter, as they are respectively situated either at the top or bottom. A

\* We have no exclusive name for the large and beautiful Circular windows which adorn many of our Cathedral and other Churches; the terms Rose, Marygold, and St. Catharine Wheel, being merely applied according to the caprice or previous impressions of the writer. A correct *Nomenclature* for all the varieties of form and arrangement which distinguish, and indeed compose the Pointed Order of Architecture, would be a very valuable acquisition. The epithet *Marygold* is used in the text as implying a circular window of more complicated tracery, and a greater variety of parts, than that which is generally called the Rose, or the St. Catharine Wheel.

† Vide Vol. I. p. 181.

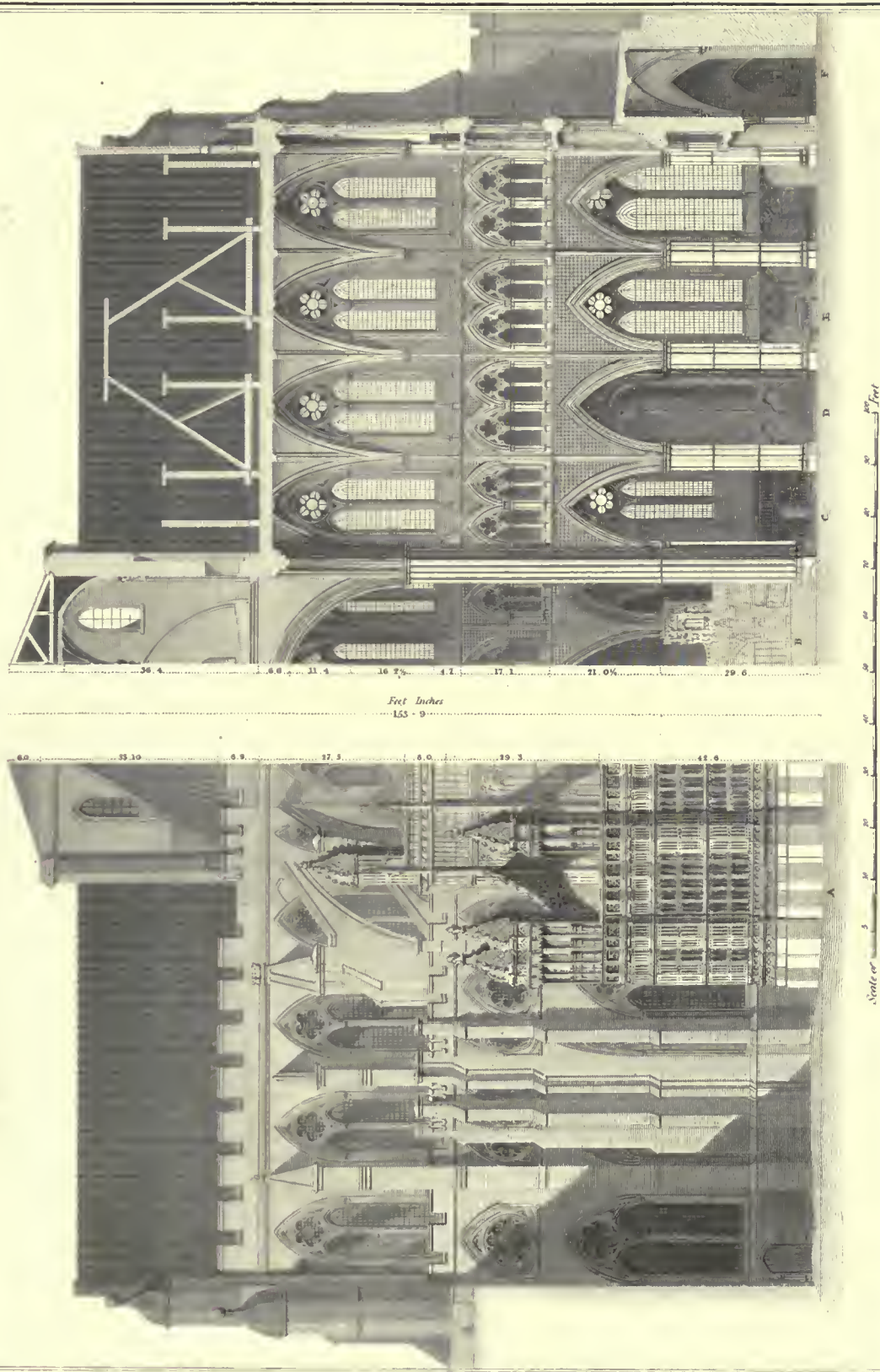
frieze, charged with grotesque human and animal heads, ranges above this window, and over that appears the slated gable-end of the roof, which has a new vane on the apex. Between the two westernmost buttresses, a deep and strong circular arch, of comparatively recent introduction, expands over the east wall of the Cloisters.

The east side of this Transept is nearly a counterpart to that of the North Transept, the only essential variation consisting of a small doorway under the southernmost window, which the original architect appears to have introduced to prevent the inconvenience that must otherwise have resulted from the want of an entrance in front: it opens by an obtusely-pointed arch, and has three short columns, with foliated capitals, on each side\*. On the west this Transept has three ranges of windows in the same general style as those on the opposite side.

The *South Side* of the Abbey Church exhibits some singular peculiarities, arising from the contiguity of the Cloisters, and the ingenuity that was necessary to be employed in order to support the walls, and at the same time to admit of such a considerable space to intervene between the superstructure and the abutments. Here again, Sir Christopher Wren, without due reflection, concludes that the original model was departed from, and detracts from the professional skill that was so judiciously exerted in counteracting the difficulties inherent in the design. After mentioning the completion of the stone vault, he proceeds thus:—"But, alas! it was now like to have been all spoiled; the monks would have a cloister, yet scrupled, I suppose, at moving some venerable bodies laid within the buttresses: then comes a bold but ignorant architect, who undertakes to build the Cloister, so that the buttresses should be without the Cloister spanning over it. This was a dangerous attempt; it is by due consideration of the statick principles, and the right poizing of the weight of the butments to the arches, that good architecture depends; and the butments ought to have equal gravity on both sides. Although this was done to flatter the humour of the monks, yet the archi-

\* The *Elevation* in PLATE XXXIII. shews the eastern extremity of the *South Transept*; as well as portions of the east end of the Church itself, with its central tower, and of the attached Chapels, including that of Henry the Seventh. The acute-headed doorway beneath the large window on the left, is that which opens into Poets' Corner; and the Pointed Window seen over the buttress of Henry the Seventh's Chapel, on the right, is one of those described in the text as varying from the general form of the upper range of windows belonging to the small Chapels.





Designed by J. H. Thompson, Architect, and J. H. Thompson, under the direction of J. H. Vale

# WESTMINSTER ABBEY

ELEVATION & SECTION OF THE SOUTH TRANSEPT

EASTWALL SIDE

London, Published March 1869 by J. H. Vale, 16, Bennett's Blackfriars Road, & Longman & Co. Paternoster Row

Printed by Cox & Barnard





tect should have considered that new work carried very high would shrink ; from hence the walls above the windows are forced out ten inches, and the ribs broken\*." The reprehension contained in this paragraph was not deserved, for the immediate connection of the Cloisters with the Church was assuredly in accordance with the original design ; and, all things considered, no architect, perhaps, could have devised a more judicious method of counteracting the difficulties inseparable from the plan than that which has been employed. The first six buttresses, westward from the Transept, have their bases within the Cloister Green, and are each connected with the walls of the Church by four arch-buttresses of considerable magnitude, the uppermost of which extends over the aisle. The specific gravity of every buttress is far more than equal to the lateral pressure which they have to sustain ; so that the derangements noticed by Sir Christopher were most probably owing to a different cause than that assigned by him. The three westernmost buttresses are close to the wall, like those on the north ; and like those, also, all the buttresses on this side are graduated, but they are more plainly ornamented, and have not any niches. All the pyramids, with which they were originally terminated, are deprived of their finials, and otherwise mutilated. The three ranges of windows between the buttresses correspond in their general character with those on the north, but various alterations were made in their subordinate members during the repairs of the last century. The principal of these were made by cutting away, or simplifying the outer mouldings, and introducing a broad hollow down each side of the large windows. The whole of this part of the Church has a dilapidated and rugged appearance : the upper part of the third buttress from the west, which has long threatened danger, will shortly be rebuilt.

All the exterior walls of this edifice are embattled, and the roofing is substantially covered with lead. The central tower, which has a dwarfish and unfinished aspect, was rebuilt after the fire here in 1803. It has two narrow pointed windows on each side, and the angles are finished octagonally. In the re-construction, the openings of the arches were filled up by brick-work, and still further to ensure the security of the Church, strong iron doors were introduced at all the points of internal communication ; so that the timber-roofs of the transepts and body of this fabric have not now the least connection with each other.

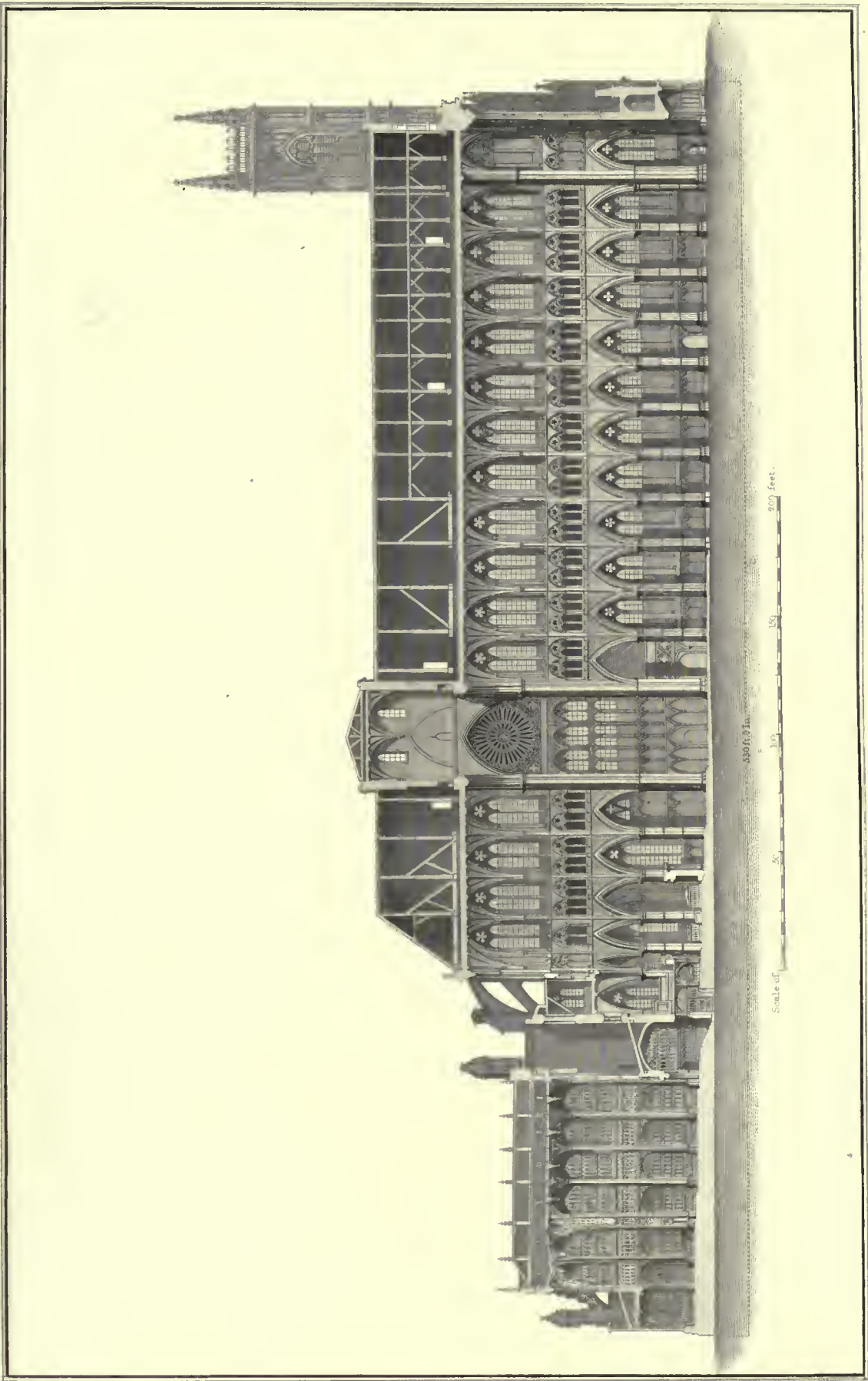
\* "Parentalia," p. 297.

The INTERIOR of this venerable Edifice produces its most striking and impressive effect on entering from the West; the view from that point being more extended and unbroken, and the architectural character of the design more apparent, than from any other. The lights, too, are so happily disposed, and the arrangement and proportions of the columns so nicely adapted to the forms and magnitude of the arches, and to the aerial loftiness of the vaulting, that the whole combines in one harmonious perspective; and for awhile the spectator feels a stronger inclination to contemplate the picture, than to examine the building.

The West entrance opens immediately from the Porch by a high-pointed arch; but within that, there is now a second arch, or doorway, obtusely-pointed. The latter was erected in the year 1813, to sustain the monument of the late Right Honourable William Pitt; yet, though intended to assimilate with the general style of the building, it does not entirely accord with it, the arch being too low, and the spandrels, (which contain blank shields in quatrefoils) too contracted\*. At the sides are the monuments of Admiral Sir Thomas Hardy, and John Conduitt, Esq. which totally conceal the ancient trefoil-headed panneling that rises from the basement, and extends over the lower face of the walls. Above the entrance, is a double range of seven cinquefoil-headed pannels reaching nearly to the great West window, which is admirably proportioned, and its tracery, though not particularly complicated, is yet elegant. It is divided into twenty-four large, and fourteen small compartments, by two principal, and four inferior mullions, and four transoms. All the divisions are filled by painted glass, of brilliant colouring, and disposed as follows: In the apex of the arch is a quatrefoil, below which, in the three central divisions, are the three figures of Abraham, Isaac, and Jacob; and at the sides the date 1735, in circles within trefoils. Beneath is a range of seven small quatrefoil lights, enriched with various coloured glass. Then follow, in succession, in two rows of the large compartments, seven in each row, the figures of Reuben, Simeon, Levi, Judah, Zebulon, Issachar, Dan, Gad, Asher, Naphtali, Joseph, Benjamin, Moses, and Aaron. Beneath, in the three middle lights, are the arms and supporters of George the Second; and at the sides the arms of King Sebert, Queen Elizabeth, Dean Wilcocks, Bishop of Rochester, and the College of Westminster. All

\* See the Perspective View of the Nave and South Aisle, PLATE XXXVII.





Engraved by J. B. B. from the Architect's Measurements by J. H. Thompson under the direction of J. E. B. B.

WESTMINSTER ABBEY,  
SECTION OF THE SOUTH SIDE.

London, Printed and Sold by T. C. Baskin, at the Sign of the Anchor, in the Strand, near the Theatre Royal, in the Year 1850.

Printed by W. & A. Groom

Proof









Engraved by John G. Smith, from the measurements by J. H. Thompson under the direction of J. P. Vowler

# WESTMINSTER ABBEY. SECTION AND ELEVATION OF THE NAVE AND WESTERN TOWERS.

London: Published Nov. 1851, by H. Vowler, 16, Bennett St. Blackfriars Road, & Longman & Co. Paternoster Row

the heads of the large compartments terminate in cinquefoils ; and the splay, or flexure, surrounding the window, is separated into numerous divisions, similarly ornamented : below the sill is the following inscription.

FAVENTE GEORGIO SECUNDO REITERATA SENATUS MUNIFICENTIA FELICITER INSTAURATA.  
A.D. MDCCXXXV\*.

It is probable that the areas of the West Towers were once open to the Nave and Aisles ; but that on the south is now excluded by the monuments of Captain James Cornewall and Mr. Secretary Craggs, and that on the north partly closed by an iron railing and the monument of Sir Godfrey Kneller. Both Towers nearly correspond in their internal architecture, though not in their appropriation ; the South Tower being used as the Consistory Court, and Chapel for Morning Prayers, whilst the North Tower is principally occupied by the monument of Captain Montague. The side walls above the basement, or seat, which extends through the whole structure, are each ornamented by a trefoil-headed arcade, in three compartments, with small columns between : the arches have divers mouldings ; and the capitals and bases are octagonal. The larger pointed windows to the north and south, are divided into two trefoil-headed lights, with a quatrefoil above. The two western windows, which are high and narrow, with trefoil heads, are filled by ancient stained glass. Above each is a pannelled trefoil, rising to the apex of a sharp-pointed arch which extends to the vaulting : the latter is plainly groined ; and the groins centre in a large circle.

The stained glass in the narrow window of the South Tower represents a Knight in plate armour, standing under a canopy, with a lance in his right hand, a long sword by his side, and a surcoat with the arms of France and England, quarterly : below his feet is a red rose, the badge or cognizance of the House of Lancaster, and under that are the arms of Edward the Confessor. Round the whole is a chequered bordering ; which, as well as the canopy, and some parts of the figure, has a confused appearance, from the glass having been broken or misplaced. Considerable uncertainty prevails as to whom this figure was intended to represent ; but it has latterly been surmised that it was meant for *Edward, the Black Prince*, as will appear by the following extract from the late Mr. John Carter's "*Antiquities of Sculpture and Painting*†."

\* The form and proportions of the West Window, and the arrangement of the pannelling beneath, will be best comprehended from the *Elevation* of the Nave, in PLATE XVII.

† Vide Vol. I. p. 26, 27 ; where is an indifferent print of the Figures in both windows.



“ For the decision of the question,” says Mr. Hawkins, who wrote the illustration for Mr. Carter’s Drawings of the stained glass in this Church, “ it seems previously necessary that we should, if possible, ascertain the time when the figure was executed.

“ It is observable, that, on the surcoat, the arms of *France* and *England*, quarterly, are represented; from which we might be led to conclude, were it not that there is no crown on the head, nor any other regal symbol or ornament, that it was meant to represent one of our own Kings. This circumstance, trifling as it may seem, may, perhaps, at once, lead to a determination respecting its age, and the person for whom it was intended.

“ The arms of *England*, quarterly with those of *France*, were first borne, we know, by King Edward III. after his conquest of that kingdom; and we are also told, that he sometimes placed those of *France* in the first quarter, at others those of *England*; but at last resolved to place those of *France* first\*, and so they are here represented. We further find, that the arms of *France* were originally *semée fleurs de lys*, that is, a shield sown or sprinkled with *fleurs de lys*; but that King *Charles* the Sixth, of *France*, changed the *semée fleurs de lys* into three, which variation was followed by our King *Henry* the Fifth in those of *England*, and so they continue†. Hence, and from the correspondence of the arms of *England* and *France* on the surcoat with the *ancient* but not *present* method of bearing them, it is to be inferred, that the figure in question must have been painted between the time of Edward III. and that of Henry V.; that is to say, between the years 1341 and 1422, for in the former of those years, *Edward* first added the arms of *France* to those of this kingdom‡, and in the latter, *Henry* died.

“ For whom this figure was intended is the next doubt to be resolved; and having, from the circumstances above-mentioned, nearly ascertained its age, we shall find no great difficulty in the discussion of this question. From the arms on his surcoat, if there had been a crown on his head, one should have been induced to pronounce it one of our own Kings, who reigned within the period above-mentioned; but probably from its having the former, and wanting the latter of these circumstances, it might be intended for *Edward* the Black Prince; for we are told by Mr. *Walpole*, that ‘ the Black Prince was represented on glass in a window at the west end of *Westminster Abbey*,

\* Camden’s Remains, edit. 1674, p. 292.

† Ibid. p. 293.

‡ Salmon’s Chronological Historian, Vol. I. p. 32.



but that the image is now almost defaced\*, by which assertion we must understand that to be, which is the case, viz. that, in sundry parts of the portrait, the glass has been broken and rejoined with pieces either blank, or of a different colour. The situation of this figure likewise so exactly corresponds with that mentioned by Mr. Walpole, as to leave, it is imagined, but small doubt they are the same†."

It must be remarked, that Walpole does not refer to any authority for his assertion of the figure of the Black Prince being represented in this Church; Mr. Hawkins's deduction, therefore, may be said to rest, principally, on his unsupported testimony. There seems, indeed, no sufficient reason to account for the introduction of a Red Rose under this figure, if really intended for Prince Edward: that cognizance would rather designate some descendant of John of Gaunt, his younger brother‡. Besides, would not the surcoat of the royal arms, without any *additional* bearing, imply, that the person represented was really a Sovereign, even though the crown were wanting, as in this window? We know that the Black Prince bore his father's arms, with a label, arg. for difference; and as this is not represented on the surcoat in the window, it is natural to conclude that the figure must be intended for some other person. It is difficult to decide in the absence of direct evidence; but it may as rationally be conjectured that it was meant for Edward the Third himself, as for any other Prince of his line. The face is much older than we can imagine the Black Prince would have been depicted, and the beard is of considerable length: in these respects, and indeed in the whole contour of the portrait, its resemblance to the monumental statue of Edward the Third, in St. Edward's Chapel, is sufficiently close to warrant the supposition of its being actually intended for that Sovereign.

The stained glass in the North Tower represents a bearded old man in a crimson vest, and a gown or mantle of deep blue and yellow, with his hands crossed upon his breast, as if in adoration. He appears standing under an

\* *Walpole's Anecdotes of Painting*, Vol. I. p. 23. Mr. *Walpole's* book was printed, as appears from the title-page, in 1762.

† The author of the "Historical Description of *Westminster Abbey*," first printed in 1753, says, p. 9. that this painting is supposed to represent Richard II.; but that the colours being of a water blue, no particular face can be distinguished. There seems, however, no foundation for such a conjecture.

‡ No particular stress, however, can be given to this argument, as the compartment containing the Rose, when attentively examined, appears of a different style of colouring, and period, than the figure itself; so also does the arms of Edward the Confessor in the compartment beneath it.

ill-shaped canopy, in which is a double triangle, the ancient symbol of the Trinity : below him is a portcullis and another double triangle ; a chequered bordering surrounds the whole. The arrangement of the subject is greatly confused in different parts ; but some of the colours are very brilliant. This figure has been denominated King Edward the Confessor, yet there is not the least probability that it was ever intended for that Sovereign : it is more likely the representation of some Ecclesiastic. If a judgment may be formed from the style of the design and colouring, it must have been executed by a different artist than was employed for the portrait in the South Tower. It seems indeed, from its close resemblance to some of the figures which yet remain in the upper windows at the East end of this Church, (and in which likewise the double triangles are introduced,) to have been removed hither from that part. The portcullis appears of later date than the other portions of the design ; and was, probably, introduced merely to fill up the window.

The present entrance to the South Tower is from a passage connected with the Deanery, which has a door opening into the South Aisle immediately adjacent. The octagonal bason of the ancient *Font* is still preserved in the Chapel here ; it is ornamented with blank shields, in sculptured compartments, but now stands on a plain modern pedestal and base. In the North Tower is an ancient low-arched doorway, connecting with the staircase of the belfry and roof. It is somewhat remarkable that the window which contains the stained glass in the South Tower is of less breadth than that of the North Tower ; and that neither of these windows are so situated as to correspond with the middle line of the Aisles which they appear to terminate\*.

It appears that both Towers were formerly closed from the aisles by handsome Screens erected by Abbot Islip ; but about the middle of the last century that on the south was destroyed to make room for the monument of

\* See the *Elevation and Section of the Nave*, &c. PLATE XVII. Several of the peculiarities belonging to the design and construction of the Abbey Church are shown in this Print, besides those which have been mentioned in former notes. It will be seen that the arches of the side aisles of this part of the building do not spring immediately from the capitals of the supporting pillars, but from a point at some distance above them. The form and breadth of the great piers, the capacious extent of the galleries above the aisles, and the mode in which the timbers of the roof are disposed and jointed together, are likewise represented ; as are, also, the particular situations of the arch-buttresses, as well as the great magnitude of the upright buttresses that support the south walls. The small doorway, in the shadowed part of the section of the Cloisters, opens into a yard, connected with the Deanery.



Captain Cornwall, and that on the north was taken down in the year 1807, when the monument of Captain Montague was removed into the area of the adjacent tower from the third intercolumnation of the nave. The North Screen, which Mr. Carter has termed an "Architectural Memorial" of Abbot Islip\*, consisted principally of three pannelled compartments terminating in a frieze and embattled cornice, and having a low-arched doorway on the west. Small buttresses rose at the sides and between each compartment, and some neat tracery occupied the upper part of each pannel, springing from a mullion and two side piers. Over the centre of the doorway, in a small angular compartment, was an alto-relievo, intended as a monogram, or rebus on the name of *Islip*: it represented the Abbot prostrate on the ground, as having *slipped* out of a tree, with an *eye* lying before him. On the frieze had been three other ornaments, two of which were mutilated; the third displayed a different rebus of the Abbot's name, in an *eye* lying at the side of a *slip*, or branch of a tree. This method of communicating the names of the builders and founders of religious edifices, was very generally practised in this country in the middle ages: it has the sanction indeed of the most remote antiquity, and the most learned nations.

The *Nave* extends from the west entrance to the Choir, and is on each side separated from its Aisles by eight high-pointed arches, rising from large circular columns, each of which is surrounded by eight light shafts. The architraves display numerous mouldings, bold and deeply cut; and the label, or outer moulding of each, to that next the organ loft, appears to have sprung from a corbel head, either human or animal, but several of them have been broken off, and others much damaged. A triple pillar rises from the innermost shaft of each column, from the capital of which spring the groins of the vaulting; these concentrate in a strong central rib running east and west, and are ornamented at their intersections by variously diversified bosses. Over each of the great arches (above a string course) are two finely-proportioned double arches, separated by clustered pillars, and having circles, including cinquefoils, beneath the apex of each, with trefoil-headed compartments below, divided by a single pillar. The latter arches are open to the galleries above the aisles; and over them range the large upper windows of the nave, of which the general forms have been already described in the

\* Vide "Gentleman's Magazine," Supp. to Dec. 1807, p. 1189; and "Gent.'s Mag." April, 1808, p. 297: in the latter is a Print from Mr. Carter's Drawings of the Screen, and its ornaments.



account of the Exterior; but it was there omitted to be mentioned that the seventh window from the west on each side has its quatrefoil inclosed within a circle, thus differing from all the others, which finish with a quatrefoil only, or with a circle including a cinquefoil.

Although there is a general uniformity in the architecture of this part of the building, yet the experienced eye will readily discover some considerable deviations between the work of Edward the First's time, and that executed under the direction of the Abbots in subsequent ages. For instance, in the more ancient part, which extends to the second column westward from the Choir, four of the small shafts are entirely detached from the large columns, excepting at their bases and capitals; whilst those of later construction are all wrought out of the main stones of the columns they surround, and to which they are still conjoined. The more modern columns, also, are divided, in the upright, into three parts, by bands, or fillets, and have octagonal caps and plinths; but the ancient columns have no fillets, and the bases and capitals of their surrounding shafts are circular: to render them correspondent, however, in some degree to the former, circular caps, apparently, of brass, have been introduced into the shafts, (though at what period is unknown) at the same heights as the fillets are worked on the other columns. Another variation may be seen in the sub-plinths, which, in the ancient columns, form one massive whole, but in the others each small shaft has an octagonal sub-base and plinth resting immediately on the pavement. Some lesser diversities can be traced among the mouldings of the arches; but the most remarkable of all is exhibited in the spandrils of the more ancient part, which are sculptured over with small squares, each including an expanded flower, whilst those of the Abbots' work are left entirely plain\*.

\* The general character of the more modern part of the *Nave* will be easily comprehended by referring to the interior *View* in PLATE XXXVII, as seen from the third column on the north side. It exhibits three of the great arches, and their supporting columns, together with the range of double arches and windows above, the entire elevation of the West end, a portion of the vaulting, and parts of the South Aisle and Tower. In the third intercolumniation from the west appears an ancient oaken gallery now connected with the Deanery. The Monuments delineated in this Print, are those of, 1. the Right Honourable William Pitt; 2. John Conduitt, Esq.; 3. Admiral Sir Thomas Hardy, Knt.; 4. Captain James Cornwall; 5. the Right Honourable James Craggs; 6. William Congreve, Esq.; 7. Dr. John Friend; 8. Sir Lumley Robinson; and 9. Admiral Richard Tyrrell, Esq. In the *View of the Nave*, PLATE XXXVIII, is seen the entrance to the Choir, with the Monuments of, 1. Sir Isaac Newton, and 2. James, first Earl of Stanhope. Beyond the organ loft, in the distance, are the windows over Edward the Confessor's Chapel, and the termination of the East end of the Church.





Drawn by J. P. Neale

Engraved by J. Varrall

WESTMINSTER ABBEY,  
THE WEST END OF THE NAVE.

SHOWING THE MONUMENT OF THE RIGHT HONORABLE WILLIAM PITT &c.

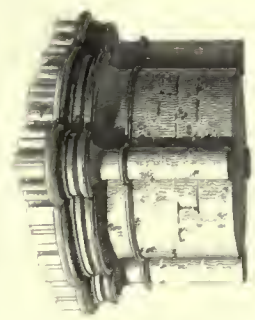
TO WILLIAM PALGRAVE JUNR ESQ OF GREAT YARMOUTH, this plate is respectfully dedicated, as a testimony of  
sincere regard, and as a tribute to his good taste in the fine arts by J. P. Neale

London: Pubd. &c. 1829 by J. P. Neale to Barnett, 41, & 42, St. Pauls Church, & 43, St. Pauls Church, &c. &c. &c.  
Printed by Wm. & Barrett

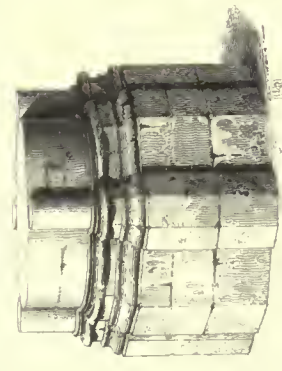




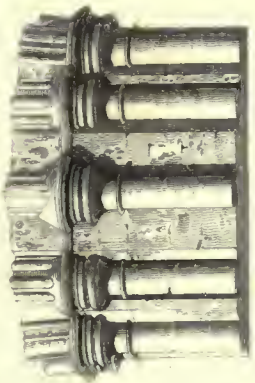
Ambulatory South Side



Henry III



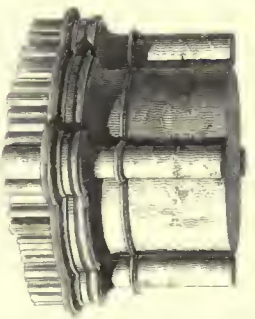
North Transept West Aisle



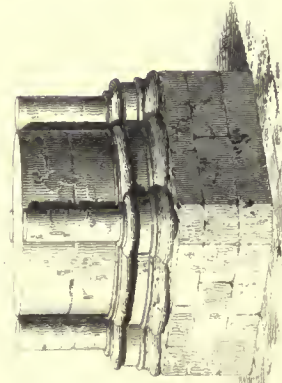
Henry III



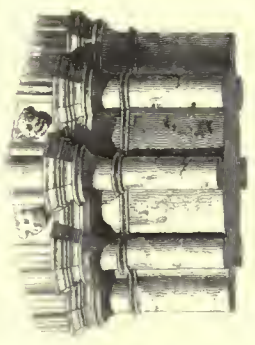
South Transept



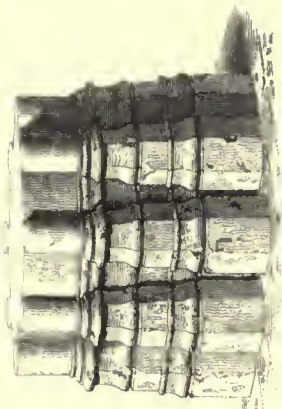
Henry III



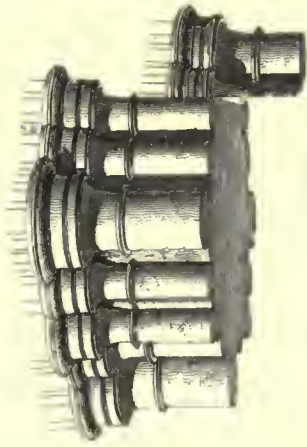
Nave South Side



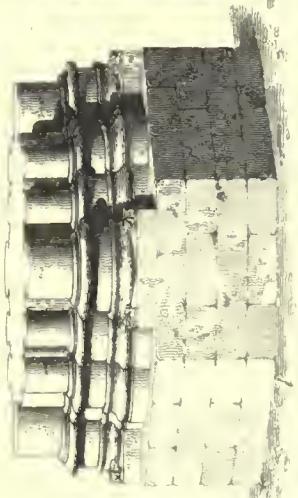
Edward III



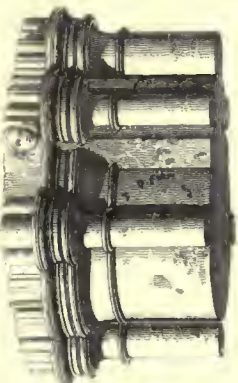
Central Tower South West Pier



Henry II



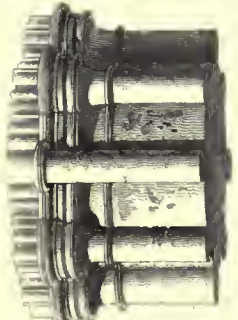
South Transept West Angle



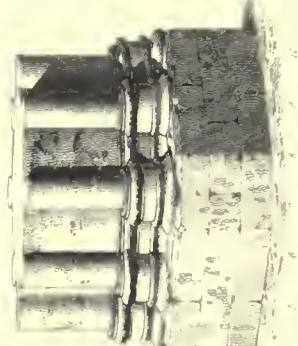
Henry III



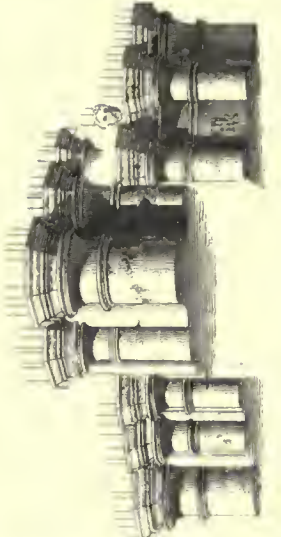
Nave South Side



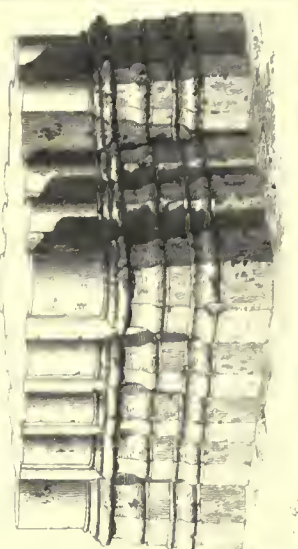
Edward I



North West Tower Main Pier



Edward IV











WESTMINSTER ABBEY.

H. "saved by" C. Varn."

*A. P. Venable*







Drawn by J.P. Neale.

Engraved by J. Lewis.

WESTMINSTER ABBEY.  
VIEW OF THE NORTH AISLE AND NAVE.

To the RIGHT HON<sup>BLE</sup> EARL SPENCER K. F.R.S. & P.R.E. a distinguished Patron of Literature and the Fine Arts.

This Plate is respectfully inscribed by His Lordship's ob<sup>dt</sup> Serv<sup>t</sup> J.P. Neale.

London: Published Mar. 1835. by Longman & Co. Paternoster Row & J.P. Neale, Bennett St. Blackfriars Road.

Printed by G. & B. Barrow.

Pro



The *North* and *South Aisles* may be described as extending to the transepts; but the communications are interrupted by iron gates, which have been set up on a line with the entrance to the choir. The principal difference between them arises from the situation of the Cloisters, which, by occupying a considerable part of the exterior south elevation, have occasioned the windows on that side to be made much shorter than those on the north. The walls of each aisle, below the windows, are divided into corresponding compartments, each consisting of three trefoil-headed arches, separated by slender pillars resting on a basement seat, which was originally carried round the whole Church, but the line of which is now much broken by the numerous monuments that have been erected here. In the trefoil arches of the more ancient parts, a greater elegance of form prevails than in those of later date; and there is a remarkable variation, also, in the groins (or arches) of the vaulting, those of Henry the Third, and Edward the First's time springing immediately from the capitals of the shafts, whilst all the others of subsequent construction take their spring at a distance above the capitals\*. The intersections of the groins are enriched by bosses diversely sculptured. The triple pillars which sustain the groined arches are detached from the walls, so far as to the second compartment from the choir; but those more westward form part of the main piers, like the small shafts of the contiguous columns of the nave, with which indeed the time of their erection corresponds. In the North Aisle, under the sixth window from the west, is a small pointed doorway, the upper moulding of which rests on a lion and a dog. In the South Aisle are three doorways, one of which leads into the Deanery, and the others into the Cloisters: above the former is an ancient oaken Gallery, having a panneling in front of trefoil arches with quatrefoils over them; the wall behind displays a strong low arch, in which is a small door.

Of the two doors in this Aisle which communicate with the Cloisters, the one leads into the eastern, and the other into the western walk. The

\* The peculiarities of the groining and architectural arrangement of the Aisles are represented in Plates IX, and XXXVI. In the *View of the North Aisle and Nave*, PLATE IX, at the termination of the Aisle, is the Monument of Sir Godfrey Kneller, Knt. The distant window is that which includes the figure of an Ecclesiastic, as described in p. 22. The *View of the South Aisle*, PLATE XXXVI, includes the Monuments of, 1. David Garrick, Esq.; and 2. the celebrated Antiquary, Camden, in the South Transept; and 3. Mr. Secretary Craggs, at the extremity of the aisle: the window is that which contains the figure of the Sovereign or Knight described in p. 19.

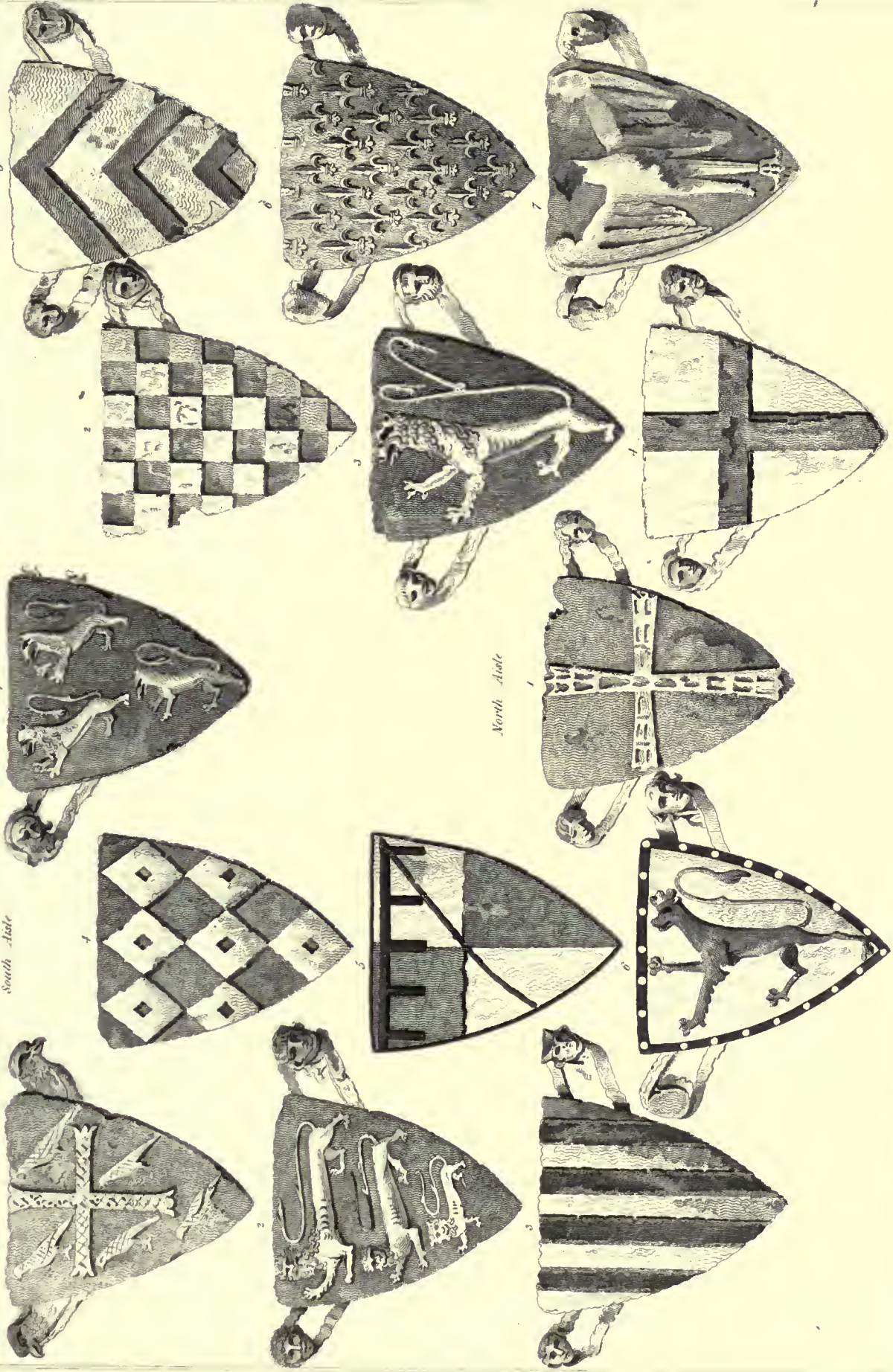
former opens beneath a sharp-pointed arch, having a broad chamfer on each side, and over it an angular arch, under the lower moulding of which is a frieze of richly perforated foliage: on each side is a high lancet-shaped arch, springing from the foliated capitals of short columns; all the outer mouldings rest on corbel heads. Above the whole is a capacious parallelogram, including three circles which unite with the horizontal mouldings, and inclose large quatrefoils: the latter are now filled by tablets of white marble, composing the monument of Rear-Admiral John Harrison. The western door has a low-pointed arch with various mouldings; which rise partly from corbels, and partly from the capitals of the slender shafts that support the trefoil-headed arches at the sides; one of the latter is much wider than the other in consequence of the doorway not having been constructed in the middle of the compartment.

The Arms of the principal Benefactors to this edifice, after it was re-founded by Henry the Third (including, however, those of Edward the Confessor) were formerly displayed on twenty Shields in each Aisle, viz. two in every compartment (in spandrels) under the great windows. The Shields were of different descriptions; those in the more ancient part of the Church being much larger than the others, and projecting from the walls, to which they appeared attached by bands, or labels, fastened to human heads, with the exception of that of Edward the Confessor, which was banded to birds' heads, probably of Martlets. The other Shields were flat, and had no labels; over each was the name of the person whose arms were therein delineated, in Saxon letters, which in some parts may yet be traced. Several of these memorials have been destroyed, and others are hidden by different monuments. They were arranged in the following order, commencing the enumeration from the east end of each aisle.

*Shields of Arms as originally placed in the South Aisle.*

1. \* S. EDWARDUS REX & CONFESSOR: *B*, a Cross Patence between five Martlets, *Or*. 2. \* HENRICUS TERTIUS REX ANGLIÆ: *Gules*, three Lions, passant guardant, *Or*. 3. ALEXANDER TERTIUS REX SCOTORUM: *Or*, a Lion rampant within a double Tressure, flory counter-flory, *Gules*. 4. \* RAIMUNDUS, COMES PROVINCIAE: *Or*, four Pallets, *Gules*. 5. \* ROGERUS DE QUINCY, COMES WINTONIAE: *Gules*, seven Mascals, conjoined, three, three, one, *Or*. 6. \* HENRICUS DE LACY, COMES LINCOLNIAE, quarterly, *Gules*





WESTMINSTER ABBEY.  
ANCIENT SHIELDS IN THE SOUTH AND NORTH AISLES.





and *Or*, a Bendlet, *Sable*, and file of five Lambeaux, *Argent*. 7. \* RICHARDUS, COMES CORNUBIÆ: *Argent*, a Lion rampant, *Gules*, crowned *Or*, within a Bordure, *Sable*, Bezanty. 8. \* R. COMES ROTHESAIÆ, *Gules*, three Lions rampant, *Argent*. 9. GULIELMUS, COMES DE FERRARIIS & DERBIÆ: *Vaire*, *Or* and *Gules*. 10. GULIELMUS DE LONGASPATA, COMES SARUM: *B.* six Lions rampant, *Or*, three, two, one. 11. GULIELMUS DE VALENTIA, COMES PEMBROCHIIÆ: Barry of ten, *Argent*; and *B.* an Orle of Martlets, *Gules*. 12. ROGERUS DE MORTUO-MARI: Barry of six, *Or*, and *B.* an Escutcheon, *Argent*, on a chief of the first, a Pale between two Esquires, based dexter and sinister of the second. 13. GULIELMUS DE PERCY: *Or*, a Lion rampant, double queuee, *B.* 14. ROGERUS DE CLIFFORD: Checkie, *Or* and *B.*; a Fess, *Gules*. 15. ROGERUS DE SOMEREY: *Or*, two Lions passant, *B.* 16. JOHANNES DE VERDON: *Or*, Fretty of eight pieces, *Gules*. 17. ROBERTUS DE THWENGE: *Argent*, a Fess, *Gules*, between three Birds, *Vert*, collared, of the second. 18. FULCO FILIUS WARINI: quarterly per Fess, indented *Argent* and *Gules*. 19. ROGERUS DE MONTE ALTO: *B.* a Lion rampant, *Argent*, crowned *Or*. 20. ROGERUS DE VENABLES: *B.* Two Bars, *Argent*.

*Shields of Arms as originally placed in the North Aisle.*

1. \* FREDERICUS SECUNDUS IMPERATOR: *Or*, an Imperial Eagle, *Sable*. 2. \* S. LODOVICUS REX FRANCIE: *B.* Semi de Fleurs de Lis, *Or*. 3. \* RICHARDUS CLARE, COMES GLOCESTRIÆ: *Or*, three Cheverons, *Gules*. 4. \* ROGERUS BIGOD, COMES NORFOLCIE: *Or*, a Cross, *Gules*. 5. \* SIMON DE MONTEFORTI, COMES LEICESTRIÆ: *Gules*, a Lion rampant, double queuee, *Argent*. 6. \* JOHANNES, COMES WARRENÆ & SURRIÆ: Checkie, *Or* and *B.* 7. HUMFRIDUS DE BOHUN, COMES HEREFORDIÆ & ESSEXIE: *B.* a Bend *Argent*, cottised between six Lioncels, rampant, *Or*. 8. \* GULIELMUS DE FORTIBUS, COMES ALBEMARLE: *Gules*, a Cross Patence, *Vaire*. 9. EDMUNDUS, COMES LANCASTRIÆ: *Gules*, three Lions passant guardant in Pale, barways, *Or*, a file of five Lambeaux, *B.* each charged with three Fleurs de Lis of the second. 10. HUGO DE VERE, COMES OXONIE: Quarterly, *Gules* and *Or*, in the first quarter, a Mullet, *Argent*. 11. JOHANNES DE DREUX, COMES RICHMONDIE: Checkie, *Or* and *B.*, a Bordure of England, and Canton, *Ermine*. 12. HENRICUS DE HASTINGS, *Or*, a Maunch, *Gules*. 13. ROGERUS DE MOWBRAYE: *Gules*, a Lion rampant, *Argent*. 14. ROBERTUS DE STAFFORD: *Or*, a Cheveron, *Gules*. 15. ROBERTUS DE

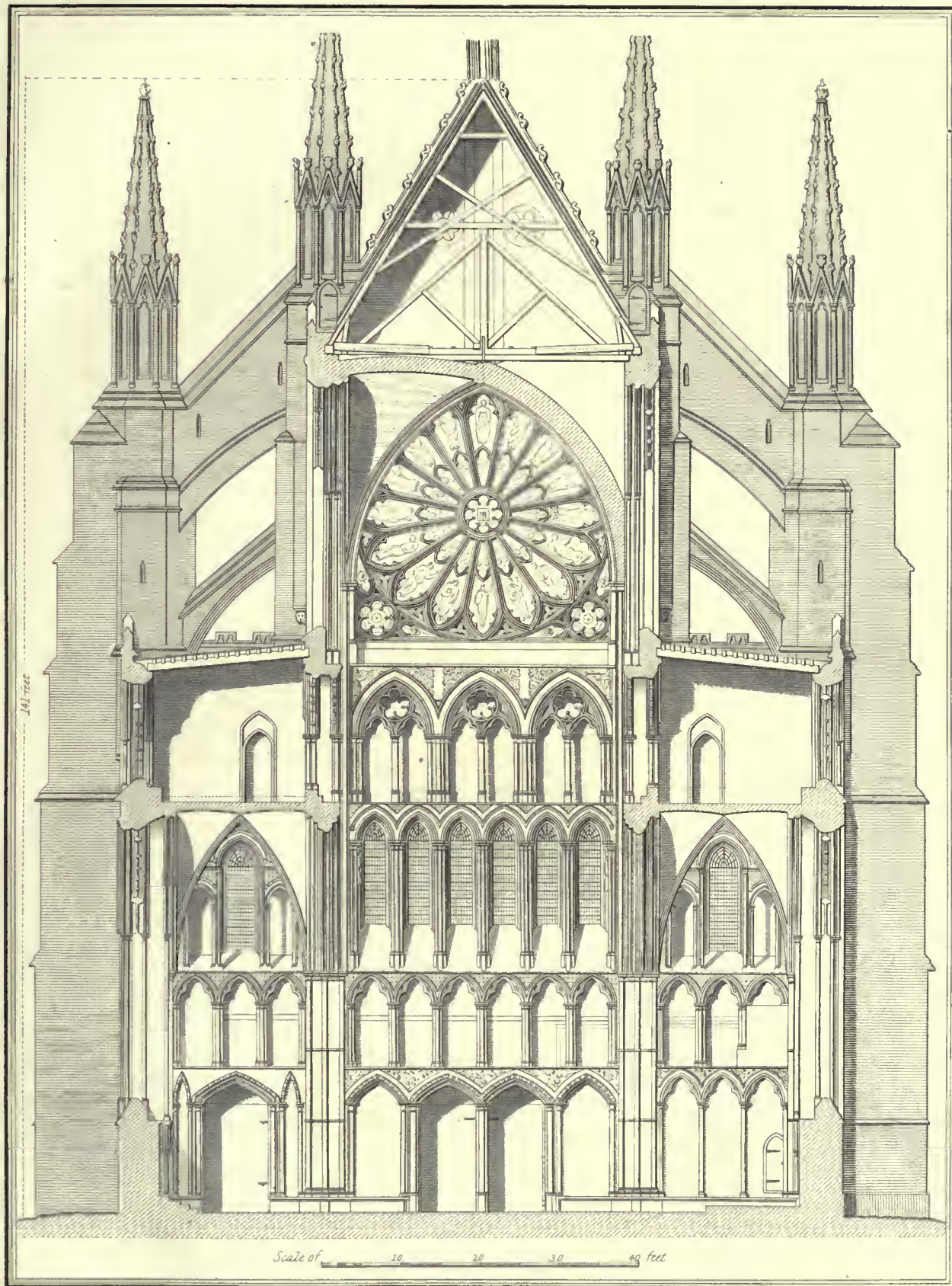
Ross: *Gules*, three Water-bougets, *Argent*. 16. ROBERTUS FILIUS WALTERI; *Or*, a Fess between two Cheverons, *Gules*. 17. JOHANNES DE BALLIOL: *Gules*, an Orle, *Argent*. 18. GILBERTUS TALBOT: Bendy of ten, *Argent* and *Gules*. 19. WARINUS DE VERNON: *Or*, a Fess *B*. 20. GULIELMUS DE MALPAS: *Gules*, three Pheons, *Argent*\*.

The *North Transept* has a very rich and elaborate appearance, arising as well from its style of architecture and ornaments, as from the splendid monuments by which it is occupied. It consists of a middle and two side aisles, separated by four very high pointed arches on each side, having numerous deep mouldings, springing from large circular columns, each of which is surrounded by four detached shafts: these are banded to the main column by two rows of fillets, and rise with it from a general octangular base; this mode of construction being common to all the more ancient parts of the Church.

Over each of the great arches in the middle aisle, are two double arches, trefoil-headed, with a cinquefoil above, like those of the nave: the mouldings are all diversified, and display a singular variety of richly-sculptured foliage. The upper windows are each divided by a mullion into two compartments, with plain points, having a cinquefoil and smaller lights above. From the capitals of each of the large columns, three small pillars ascend which support the groins of the vaulting. The north end is, altitudinally, divided into five compartments of unequal height; the lowermost of which includes the two great entrances from the centre porch, but these are never opened unless on the funeral of a Sovereign. The arches over them are obtusely-angled;

\* All the large original Shields which now remain, and which are denoted in the text by a prefixed asterisk, have been engraved in PLATE XXVII. Those in the South Aisle represent the arms of, 1. King Edward the Confessor; 2. King Henry the Third; 3. Raymond, Earl of Provence; 4. Roger de Quiney, Earl of Winton; 5. Henry de Lacy, Earl of Lincoln; 6. Richard, Earl of Cornwall; and 7. R. Earl of Rothsey. Those in the North Aisle are, (as numbered) 1. William de Fortibus, Earl of Albemarle; 2. John, Earl of Warren and Surrey; 3. Simon de Montfort, Earl of Leicester; 4. Roger Bigod, Earl of Norfolk; 5. Richard de Clare, Earl of Gloucester; 6. Lewis the Eighth, King of France; and 7. Frederick the Second, Emperor of Germany: the Shields of Alexander the Third of Scotland, and Humphrey de Bohun, Earl of Hereford, are gone. Very few of the small Shields remain perfect; those which are, or nearly so, in the South Aisle, correspond with the numbers in the text, 9, 10, 17, 18, 19, and 20: 11, 12, 15, and 16, are wholly destroyed; and very little remains of 13 and 14. The most perfect of those in the North Aisle are 10 and 12; but little remains of 11, 15, 17, and 18; and 9, 13, 14, 16, 19, and 20, are entirely gone.





*Etched by L. Jeffe — the Arch. Measurements by J. H. Thompson under the direction of J. P. Neale*

**WESTMINSTER ABBEY.**  
SECTION OF THE NORTH TRANSEPT.

*London, Published March 1. 1817, by Longman & Co. Paternoster Row, & J. E. Neale, Bennett St. Blackfriars Road.*

*Printed by J. and J. Sturges*





the outer mouldings are ornamented with roses, as are also the blank arches, or pannels, at the sides, where now are the monuments of Admiral Sir Charles Wager, and Admiral Vernon. A high and slender pier divides the entrances from each other, and beneath them have been recently placed large wainscot presses, containing the wax figures of *Frances Teresa*, Duchess of Richmond, relict of Charles Stuart, last Duke of Richmond of that name; and *Katharine*, natural daughter of James the Second, and relict of John Sheffield, Duke of Buckinghamshire and Normanby. The spandrils above have been adorned by *alto-relievos* representing Samson tearing asunder the lion's jaws, and other subjects, which are now too greatly mutilated to admit of being accurately traced, intermixed with birds, branches of oak, entwined animals, the bust of an angel, &c. A colonnade of six pointed arches, with trefoil heads beneath, resting on triple-clustered pillars, forms the next compartment, through which the ancient communication round the Church is continued: the spandrils are sculptured into small squares, with expanded flowers within them. The third compartment consists of a range of six lancet-shaped windows, having slender shafts at the sides and in front; and beneath the soffits of each arch, are four circles of foliage, inclosing busts, which have a general resemblance to the medallions of the Roman Emperors, but were probably intended for Saints and Angels, some of them appearing to perform on instruments of music. Each of the end windows exhibits a decorated niche and pedestal, with a full length statue elegantly wrought; these, apparently, are statues of Sovereigns; that on the east bears a sceptre\*. In the fourth compartment are three handsome double arches, separated by small clustered columns, and having trefoil heads, with quatre-foils in circles beneath the apex above; in the inner spandrils, at the junction of the mouldings, are brackets, one of which is supported by a human head: the foliage and other ornaments of the spandrils are finely sculptured, and on each side is a good figure of an Angel, kneeling, and sounding a trumpet. The fifth, and uppermost compartment, includes the great Rose window, of which the general arrangement has been already described in the account of the Exterior. In the central circle, on a ground of deep yellow, are represented the Holy Scriptures, lying open, inscribed with the Greek words ΛΟΓΟΣ ΣΤΑΥΡΟΥ. In the smaller divisions, without, is a band of Cherubim: the larger divisions contain whole length figures of our Saviour, the four Evangelists, (who are in recumbent positions) and eleven of the Apostles, that of Judas being

\* These figures, together with the principal medallions, are delineated in PLATE XLIII.



omitted. The colours are rich and judiciously contrasted. In the smaller compartments, near the bottom of this window, is the date 1722, which marks the period of its re-construction\*.

The West aisle of this Transept has seven detached shafts at the innermost angle, which are carried up to the springing of the groins. On the west side, below each window, is a pannelled compartment of three trefoil-headed arches, (nearly filled by monuments) divided by slender pillars, which rise from the basement seat: the mouldings are in bold relief; the outer ones conjoin at their termination, and rest on corbel heads. In the spandrils have been various *alto-relievos* of scriptural subjects, all of which are so broken and decayed, as to prevent their being correctly described; they appear to represent St. Michael and the Dragon, an Angel, and a falling figure, some saints, grotesque animals, a palm-branch, and various scrolls. At the sides and in front of the mullion of each of the three great windows is a small pillar. The north end displays an angular-headed doorway, having an acute lancet-shaped pannelled arch on each side, but not uniform in breadth; the outer mouldings, both of the entrance and pannelled arches, are ornamented with roses; the small supporting shafts have circular capitals. The compartment above consists of three trefoil-headed arches, rising from similar shafts to those just mentioned, but is mostly concealed by the foliage of the palm-trees, which form part of Admiral Watson's monument. The upper compartment is composed of three deeply-recessed pointed arches, with ribs, divided from each other by two columns; the middle arch is

\* The *Interior of the North Transept*, in PLATE XXXIX, needs but little illustration more than has been given above. The great presses before the large doors have been omitted in order to shew the architectural parts. The richly-varied character of the sculpture and general forms are here distinctly represented. The initials on the pavement point out the contiguous graves of those eminent rival Statesmen, the late William Pitt and Charles James Fox. The Monuments included in this View commemorate, 1. the Captains William Bayne, William Blair, and Lord Robert Manners, who were all mortally wounded in the gallant action between Rodney and De Grasse, in 1782, in the West Indies; 2. the great Earl of Chatham; 3. Admiral Wager; and 4. Admiral Vernon. Some other parts of the west side of this Transept are delineated in PLATE VIII, where the Monument of the late Earl of Mansfield is seen within the first intercolumniation from the south, between the middle and west aisle. The *View of the North Transept and Aisle*, PLATE IV, shews the two southernmost intercolumniations of the east side of the Transept, with the windows, &c. of its east aisle; and a perspective of the South aisle of the Choir. The chief Monuments seen in this view, commencing from the north, are those of, 1. William Cavendish, Duke of Newcastle; 2. Admiral Sir Peter Warren; 3. Mrs. Vincent; 4. Admiral John Storr; and 5. Sir Gilbert Lort. The *Section of the North Transept*, PLATE VII, will fully exemplify the description of the north end, as given in the text.





DRAWN BY J P NEALE.

ENGRAVED BY J LEWIS.

# WESTMINSTER ABBEY.

## VIEW OF THE NORTH TRANSEPT AND AISLE.

To JOHN SOANE ESQ<sup>r</sup> F.S.A. R.A. Professor of Architecture in the Royal Academy &c. this print is inscribed  
with sentiments of respect and esteem by J.P. Neale.

London, Published Nov. 11. 1816 by Longman, & C<sup>o</sup> Paternoster Row & J.P. Neale, Bennett Street, Pluckrians Road.

Printed by W. & A. Barnard

Proof





pierced by a plain pointed window, the extreme mouldings of which rest on corbel heads: the spandrils and other intervening spaces are all sculptured into small squares, charged with open roses, and other flowers. All the intercolumniations between the larger columns are now occupied by monuments\*. The intersections of the groining are adorned by bosses elaborately sculptured. In the pier at the north-west angle is a small doorway, connecting with a staircase leading to the roof.

The East aisle of this Transept was formerly separated into three small Chapels, respectively dedicated to St. John the Evangelist, St. Michael, and St. Andrew; but the screens which divided them from each other, and which Dart describes as having been richly painted and gilt, are entirely destroyed. The altar of St. John was the first on entering the aisle, that of St. Michael was a few yards beyond, and that of St. Andrew was at the north end†; yet no remains of them can now be traced from the crowded situation of the monuments, which have almost obliterated the ancient character of this division of the building. On the upper part of the east wall of St. John's Chapel, are two small canopied niches, and other remnants of the minute and delicate sculpture that adorned the west side of Abböt Islip's Oratory. The ranges of trefoil arches below the great windows are mostly obscured by different monuments: under that to the north has been a large angular-headed doorway, now built up, the mouldings of which spring from slender pillars with foliated capitals. The north end consists of three compartments; the two uppermost of which correspond with those of the West aisle before described; but the lower one, instead of an entrance, has only a panneling

\* The Ancient Font, which is now in the Consistory Court, formerly stood within the second intercolumniation, where the Monument now stands of the Captains Lord Robert Manners, &c. who fell in Rodney's engagement.

† Those who attended mass and made their offerings at the altars of St. John and St. Andrew in the Catholic times, were rewarded with an indulgence of two years and thirty days. Dart states, that the Chapel of St. Andrew was formerly adorned with a Screen, made by Abbot Kirton, "in which were the arms of many of our nobility, and others, curiously carved and gilt, being one of the beautifullest pieces of ancient work that I have seen; for it was not long since it was removed, when some marks of the painting and gildings still remained." *'West.'* Vol. I. p. 40. "The Chapel of St. John the Evangelist had also a Screen cancellated of wood, formerly finely carved, gilt, and adorned with arms," &c. *Ibid.* Keepe also says of Abbot Kirton's Screen, that it was "richly adorned with curious carvings and engravings, and other imagery work of birds, flowers, cherubim, devices, mottos, and coats of arms of many of the chief nobility painted thereon." *'Mon. West.'* p. 170.

of trefoil-headed arches, now partly occupied by the monument of Miss Susannah Jane Davidson, and partly by a small doorway, now boarded up, which led to the communication between the piers. In the spandrils above are *alto-relievos* representing, first, a male figure seated, his left arm upraised, with others around him in supplicatory attitudes; secondly, a female kneeling on a dragon, her hands clasped as in prayer, and a cross behind her surrounded with foliage; and lastly, a broken and faceless figure, with a lion, and other animals near him\*. These sculptures, though in better preservation than those in the other divisions of the Transept, are too highly damaged to admit of the subjects being exactly discriminated†.

The *South Transept*, which has long been familiarly termed *Poets' Corner*, from the many distinguished Poets who have monuments here, has no aisle on the west side; and although the general character of its architecture is the same as that of the North Transept, yet numerous differences may be traced in the subordinate members and ornaments. These variations must be ascribed to that ceaseless diversity both in arrangement and decoration, which belongs to the Pointed style, and which, in fact, may be said to constitute one of its most characteristic principles.

The South end of the principal aisle of this Transept consists of five compartments. In the basement division is the entrance to the Chapel of St. Blaize, which opens from the centre, and has two high-pointed arches on each side, but those on the west are excluded from view by the splendid monument of the Duke of Argyle. The arches are separated from each other by slender columns, and the outer mouldings are charged with roses. The original arch over the door-way to the Chapel is similar in form to the

\* The two first of these subjects are shewn in PLATE XVI, *Ornamental Sculpture*, &c. as well as can be traced from the mutilated state of the figures. The sculpture in compartment B was probably intended as an allegorical representation of the Virgin triumphing over the Dragon, or Satan, through the power of the Cross. In compartment C the sitting figure would seem to represent our Saviour, who is surrounded by his worshippers. The detached capitals marked A, E, and D, are copied from those that crown the shafts which support the trefoil-headed arches, and are here given to shew their variety and richness; the order of the initials points out their relative positions.

† Keepe, who wrote his "*Monumenta Westmonasteriensia*," in 1681, speaking of the Chapel of St. Michael, says, "this Chapel, with part of the Chapels of St. John the Evangelist and St. Andrew, are now taken up (and the monuments almost covered) by the scaffolds placed here, being made use of at present for the Lower Convocation House for the Deans, Prebends, Doctors, &c. as that of King Henry VII. is for the Archbishops and Bishops, when the Parliament sits at Westminster." P. 170.

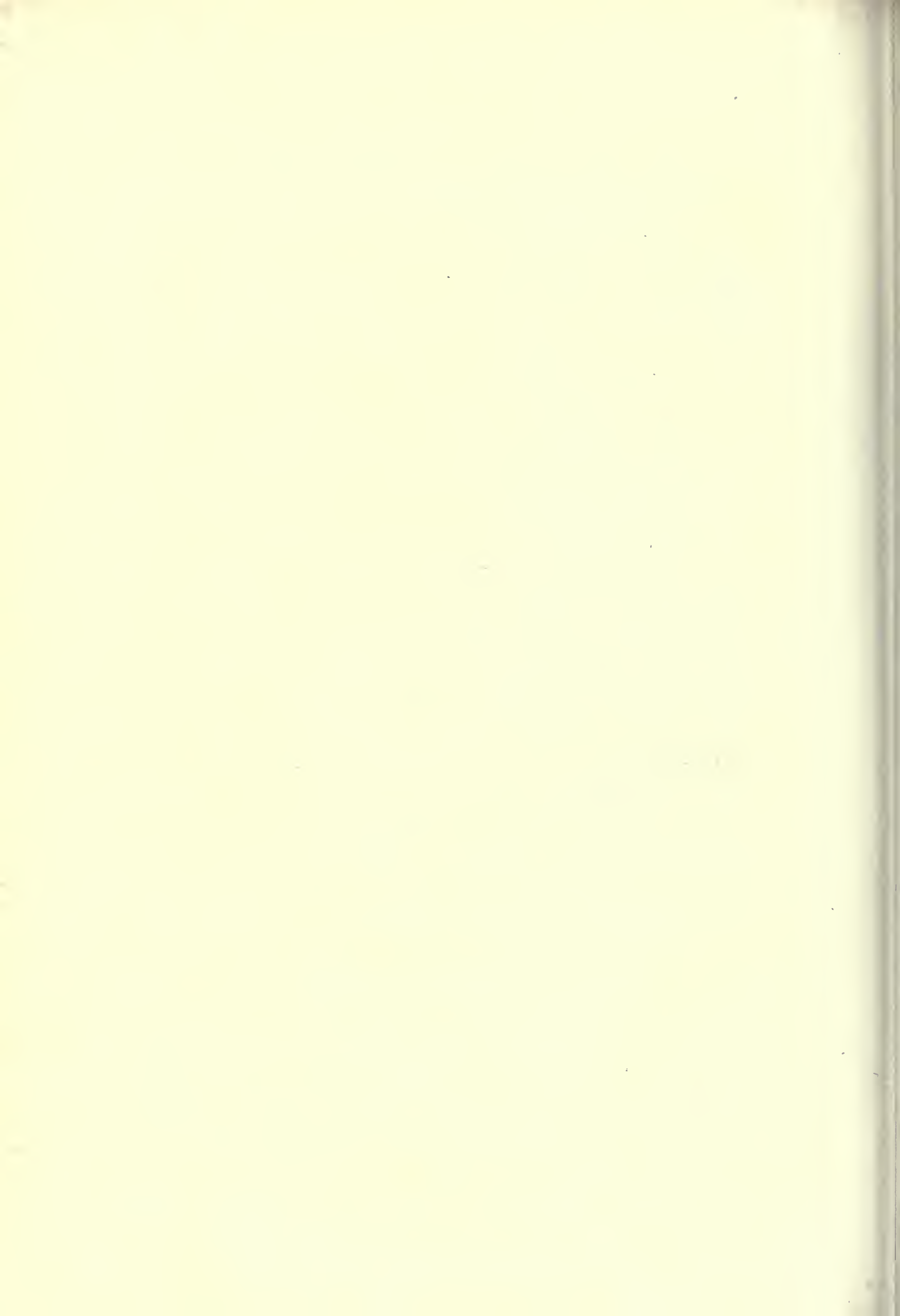




WESTMINSTER ABBEY,  
ORNAMENTAL SCULPTURE & CAPITALS IN THE CHAPEL OF S<sup>t</sup> JOHN THE EVANGELIST

*London: Nelson & Sons, 11 York Buildings, Strand; Routledge & Co. Paternoster Row*

Printed by J. &amp; J. Harwood









WESTMINSTER ABBEY.

Engraved by T. Matthews

VIEW IN NORTH CORNER LOOKING SOUTH EAST

W. MUNDY, Esq., N. E. of the Abbey, in seven branches, many kindred, in token of his

patronage, and private collection. The print is described by  
J. P. Vaile.

Printed by J. P. Vaile, at the 'Black & White' Press, 10, Abchurch Lane, London, E.C. 4.



others, but wider: it is now partly filled up by the monument of the poet Goldsmith, under which a low circular arch has been constructed. The second compartment is formed by six pointed arches, with trefoils below, rising from small clustered columns; behind which is a continuation of the passage leading between the piers. Another range of six trefoil-headed pointed arches forms the third compartment: these are supported in front by tall slender columns, and pierced, exteriorly, into windows, to which a deep splay extends obliquely from the columns. Three elegant double arches, with trefoil-headed divisions below, and cinquefoils, within a circle, under the apex, compose the fourth compartment, which includes a second passage communicating with the galleries. The mouldings of each arch rest on clustered columns, and the spandrils are ornamented by elegant figures, now broken in parts: those at the sides represent angels sounding trumpets; those between the arches are supported on brackets, one of which represents a crouching human figure; the other is sculptured with rich foliage. The figure to the west is sitting, with the right arm extended upward; on his head is a sort of tiara cap: the other is a headless figure, standing on the crouching bracket. Behind the arches are three large windows, each divided by a pier. The fifth, and uppermost, compartment, which is formed by the great Marygold window and its surrounding spandrils, requires no further description than has been given in the account of the Exterior\*.

The East and West sides of this division of the Transept† are nearly

\* Vide, p. 15. See also PLATES XVIII and XL.

† The *View in Poets' Corner*, PLATE XL, gives a complete idea of the south-east part of this Transept. It shews, also, the situations and forms of the following Monuments, commencing from the left: 1. Dr. Anthony Horneck; 2. Mrs. Martha Birch; 3. the Poet Cowley; 4. John Roberts, Esq.; 5. Sir Geoffrey Chaucer; 6. Dr. Samuel Barton; 7. Barton Booth, Esq.; 8. Michael Drayton, Esq.; 9. Mrs. Pritchard; 10. the immortal Shakespeare; 11. the Poet Thomson; 12. Nicholas Rowe, Esq. and Charlotte, his only daughter; 13. John Gay; and, 14. Oliver Goldsmith. The doorway at the angle is that which leads into Old Palace Yard, and is the general entrance to the Church: the steps seen above it form part of the ancient communication between the walls. On the long table, introduced near the fore-ground, a distribution of bread and meat is made, every Saturday, to forty poor widows, who have been housekeepers, either in the parish of St. Margaret, or St. John, Westminster. Each person has 1½ lb. of meat "without bone;" the same quantity of bread, and two-pence. This charity was originally given by Margaret of Richmond, mother of Henry VII. It is now in the gift of the Dean, solely. The *Section* in PLATE XXXIII, represents the east side of the *South Transept* with part of the central Tower, and eastern divisions of the Church. In this Section, the dotted line immediately above B, shews the height of the pavement in Edward the Confessor's Chapel: over it, a part

counterparts to those of the North Transept; but the intercolumniations on the west side are here occupied almost to the capitals of the columns, by the wall of the east walk of the Cloisters. Over the latter is a kind of gallery, partly open to the Church, wherein many ancient records of the Dean and Chapter are kept in large chests: there is, likewise, a small room, on the north side of which are traces of an ancient painting in distemper, of a White Hart couchant, gorged with a gold chain and coronet, which, as Sandford tells us, was the device of Richard the Second, borrowed from his mother Joan. The original trefoil-headed arches which ornamented the basement compartment on the west side, have been mostly destroyed or filled up by monuments. The south end of the east aisle consists of three compartments; namely, a basement of three trefoil-headed arches, supported by high and slender columns; a colonnade of three pointed arches, each varying in form and width; and a short window, divided into two pointed lights below, and having a quatrefoil above, extending to the apex. Under the easternmost arch in the basement division is a low-arched doorway, communicating with a staircase leading to the galleries, and also with another doorway connected with the ancient Chapter-house. On the east side are two large windows, of different widths, each separated by a mullion into two plain-pointed lights below, and having circles with smaller lights over them; but though the windows are evidently of the same period, yet it is observable that the circle in the northernmost, and narrowest, window, contains one sub-division more than the other circle\*. Nearly all the spaces above and between the arches, throughout the

of Henry the Fifth's Monument is shewn. Compartment C, shews the South Aisle (eastward of the Transept) with the Screen of St. Nicholas's Chapel; D, is the Chapel of St. Benedict; E, Chaucer's Monument; F, is the Chapel of St. Blaize, with the painting at its eastern extremity. The height of the principal divisions of the building are, also, marked on the Plate.

\* Vide, PLATE XL. The *View of Poets' Corner*, looking South, in PLATE XVIII, includes the following Monuments, beginning with that above the doorway in the east aisle: 1. Ben Jonson; 2. Samuel Butler; 3. Edmund Spencer; 4. John Milton; 5. Thomas Gray; 6. Matthew Prior; 7. Christopher Anstey, Esq.; 8. Dr. Horneek; 9. John, Duke of Argyle and Greenwich; 10. Mrs. Mary Hope; and 11. the Right Hon. James Stuart Mackenzie, Lord Privy Seal of Scotland. The architectural arrangement of the south end of this Transept may be well understood from the above Plate. The figure introduced near the entrance, is that of John Lilly, (formerly one of the officers of the Church) who, by the fall of an iron gate, about ten years ago, had his right foot so severely bruised that a mortification ensued, and his leg was obliged to be amputated: a small weekly stipend is now allowed him by the Dean and Chapter.





Drawn by J. P. Neale

Engraved by R. Sands

WESTMINSTER ABBEY.  
VIEW IN PORTICO CORNER LOOKING SOUTH.

*To THE MOST NOBLE, the MARQUIS, of BUCKINGHAM an admirer of Topographical Publications and a valuable supporter of the work*

*this Plate is gratefully inscribed by J. P. Neale*

*London: Published 1841 by J. P. Neale 16 Bennett St. Blackfriars Road & Longman & Co. Paternoster Row*

*Proc.*

*London: Printed*





South Transept, to the basement of the upper windows, are sculptured with a kind of light chequered-work, representing expanded flowers within small squares; this mode of enrichment being general to all the ancient parts of the Church.

The *Chapel of St. Blaize* is supposed to have been originally occupied as a treasury, or place of security, for the numerous valuables, either deposited in, or belonging to, the ancient Monastery. Dart describes it as having in his time "three doors, the inner one being cancellated; and that in the middle of great thickness, lined with skins resembling parchment, and driven full of nails." He adds, that there was a traditionary account that these were the skins of some captive Danes, which had been tanned and placed here in memorial of the delivery of England from the yoke of those invaders. It has now only one massive wooden gate; but the traces of two other strong doors are visible in the marks of its bolts and bars. The interior is dark and gloomy; the only light it receives streams through an iron-grated window, (placed high up at the west end) that opens into a space of several feet in width, in the wall of which is a smaller window, glazed. The roof is crossed by a strong arch rising from a vast pier, from which the western part is carried up to a greater elevation than the rest. The groins of the roof, which is high and pointed, spring from capitals resting on corbel heads; several of which display much character, though but little grace. In the south wall are two large windows, now filled up, each divided by a mullion, and having a quatrefoil under the arch: in the north wall are two spacious recesses, one of which has small pillars and mouldings. At the east end, over the part where the altar stood, is a plain-pointed arch, about eighteen inches in depth, which has been painted in alternate red and white zig-zags. Beneath it is an ancient painting, in distemper, now greatly faded and injured by the damp, which represents a female figure, standing on a capital within a niche of deep red, under a light blue angular canopy, edged with yellow. On her head is a coronet: her hair hangs loose over the shoulders; her right hand, which holds a book, crosses her breast: in her left, held by a ring, is a sort of upright parallelogram, containing five cross-bars: her vestments were of purple and crimson. It is very uncertain for what Saint this figure was intended; yet that it was meant for a Saint seems evident, from there being, on the left splay of the arch, a small representation, painted in oil,

of a Benedictine monk, kneeling, from whom the following words, extending obliquely upward, appear to proceed :

✠ *AGNI DOMINI: CULPA: CRUXIS: PRECIT: CRICE: VIREO: SUXIS:*

✠ *EPD: MIPPI: PLACUUM: IPP: DELEAS: DA: REACUM.*

Below the Saint, in the middle of an oblong compartment, disposed into four lozenges of yellow, upon squares, is a small oil painting of the Crucifixion, with the two Marys standing at the sides; the back of the arch, at the sides and above the niche, is powdered with fleurs de lis. The ascent to the altar was by two stone steps. Those who worshipped here in the Catholic times, had an indulgence of two years and twenty days. The pavement is of small ornamented tiles. The surplices, &c. of the Choristers and Gentlemen of the Choir are kept here in large wooden presses.

The *Choir* forms a most interesting portion of the Abbey Church, both in respect to its ancient architecture, and to its modern embellishments. On entering from the nave, the eye is particularly struck by the grandeur of the perspective which results from the loftiness of the piers and arches, the enriched elegance of the vaulting, and the "dim religious light" that gleams through the coloured quarries of its eastern windows. In former ages the view must have been truly fascinating; when the altar itself, though gorgeously adorned, and sparkling amidst the rays of its vast tapers, shone but as a foil before the more elevated and resplendently-decked Shrine of Saint Edward the Confessor.

It has already been stated that the Choir extends across the transept to the fourth column, westward, of the nave: on the east its extremity is bounded by the screen of St. Edward's Chapel, at the back of the altar-piece, which crosses the area at the second column from the central tower. Seven great arches on each side, (inclosed by modern wainscotting to about half the height of the supporting columns) with a row of double arches above, and a range of upper windows, separate it from the other divisions of the Church. The architecture, though nearly corresponding throughout, is sufficiently varied to shew the exact points where Henry the Third's building terminated, and that of Edward, his son, commenced: this was at the first column, westward, from the central tower. In the work of Edward's reign, the shafts which surround the larger columns are not encircled by rows of fillets, like those of Henry's reign, but every alternate one has had a metal cap introduced instead,







*Engraved by J. E. Nale from the measurements by J. H. Thompson under the direction of J. E. Nale.*

**WESTMINSTER ABBEY.**  
SECTIONAL ELEVATION OF THREE COMPARTMENTS ON THE SOUTH SIDE OF THE CHOIR,  
Extending from the Pier of the Great Tower.

*Printed and Published by J. E. Nale.*

*At the Blacking's Hall & Warehouse, 10, Finsbury Lane, London.*



at the same heights as the fillets: the mouldings also, both of the greater and the lesser arches, are different, and other minute variations may be traced in divers places\*. Henry's building includes the whole eastern part of the Church to the first column west from the transept; from thence, Edward extended it to the second column of the Nave.

The large columns of the Choir are of different descriptions: those to the westward of the tower are each surrounded by eight shafts, four of which are detached, but the others are wrought out of the main substance of the columns themselves. The piers of the tower also, which are of immense magnitude, are each surrounded by sixteen shafts wrought out of the main stones; but the columns more eastward are encircled by four shafts only; all which are detached, excepting at their bases and capitals, where the fillets surround them: the great piers have only a single fillet each, which conjoins with the capitals of the large arches. All the double arches, in their general design, are similar to those of the nave and transept: the mouldings display a singular variety of foliage, and other sculptured ornaments. The upper windows are all divided by a mullion into two compartments below, plainly pointed, and have a quatrefoil, within a circle, under the arch above: those adjoining to the tower, both to the east and west, are rather wider than the others, in consequence of the greater width of their intercolumniations; but all the remaining windows, to the eastern termination of the building, are much narrower than the rest, and have their arches more acutely pointed, the sustaining columns in this part being more nearly contiguous by several feet than in any other portion of the Church. The great arches of the tower are more obtusely pointed than those which spring from the

\* The *Sectional Elevation of three Compartments on the South Side of the Choir*, PLATE XII, will exemplify the above description, and give, likewise, a perfect idea of this division of the Church. It will be observed that the first arch is considerably wider than the two others; and that its architrave, and the architraves of the smaller double arches, all vary from those of the western compartments. The curves of the opposite sides, also, both of the greater and lesser arches, will be seen to be different; and there is likewise a variation in the size and sculpture of the small squares which ornament the spandrils. The doorway seen beneath the first arch, is that which opens into the Cloisters from the east end of the South Aisle. Above it, are the faint traces of the White Hart, Richard the Second's badge, as painted on the wall over the Cloisters, near the extremity of the South Transept. In the second and third compartments, the forms and ornaments are shewn of the trefoil-headed arches, which rise from the basement seat: the shields in the spandrils above, are those of the ancient benefactors to this building, as before described.

other columns: this arises from the piers having been carried up to above twice the height of those columns, for the double purpose of giving lightness to the fabric, and establishing sufficient abutments to resist the lateral pressure\*. All the bases and capitals of the columns are circular: the subplinths are extremely massive, and nearly octangular.

The Choir was fitted up as it now appears, with the exception of the altar-piece, about the year 1775, from the designs and under the direction of the late Mr. H. Keene, Surveyor of the Works. Though intended to correspond with the general style of the building, it displays many variations from the true principles of Pointed Architecture; but is still well adapted to the purposes of this foundation.

There are three principal entrances to the Choir, namely, one from the middle of each transept, and a third from the nave: the latter is formed by an obtuse arch resting on triplicated pillars, terminated by pinnacles in Kent's style. An iron gate of scroll-work opens into the vestibule beneath the organ gallery, the staircase leading to which is on the south side: here, also, is a door communicating with the south aisle. The ceiling of the vestibule is ornamented by a large circle inclosing a quatrefoil, whose centre is a rose: at the corner are quarter circles, divided into rays, which unite with the great circle. Beyond the vestibule, under the projection of the gallery, there is, on each side, a small closet, or vestry; the doorways of which have recesses at the sides with quatrefoils over them, and are otherwise decorated. An elliptical arch opens into the Choir, and is supported by small piers: above it, are enrichments of foliage, and a *mélange* cornice, including cantalivers, (which support the organ-loft) lozenges, quatrefoils, &c. among its ornaments.

The Stalls, which commence in this part, and extend nearly to the western piers of the great tower, are composed of oak, and are thirty-two in number, besides those for the Dean and Sub-Dean. They are ornamented

\* The *View from Poets' Corner, looking across the Choir*, PLATE XXX, will exemplify the above description. The acutely-pointed arch on the left, extends across the south aisle. The perspective exhibits the western piers of the great tower, with their contiguous arches, and the west side, vaulting, and upper compartments of the northern extremity of the North Transept. In this Plate the great Rose Window, described in p. 11, is distinctly seen; the singular diversity and richness of the mouldings of the double arches are likewise particularly delineated. The figures introduced shew the manner in which the Choristers enter the Choir, after robing themselves in the Chapel of St. Blaize.





Drawn by J. P. Neale

Engraved by R. Sands.

High-velocity printing

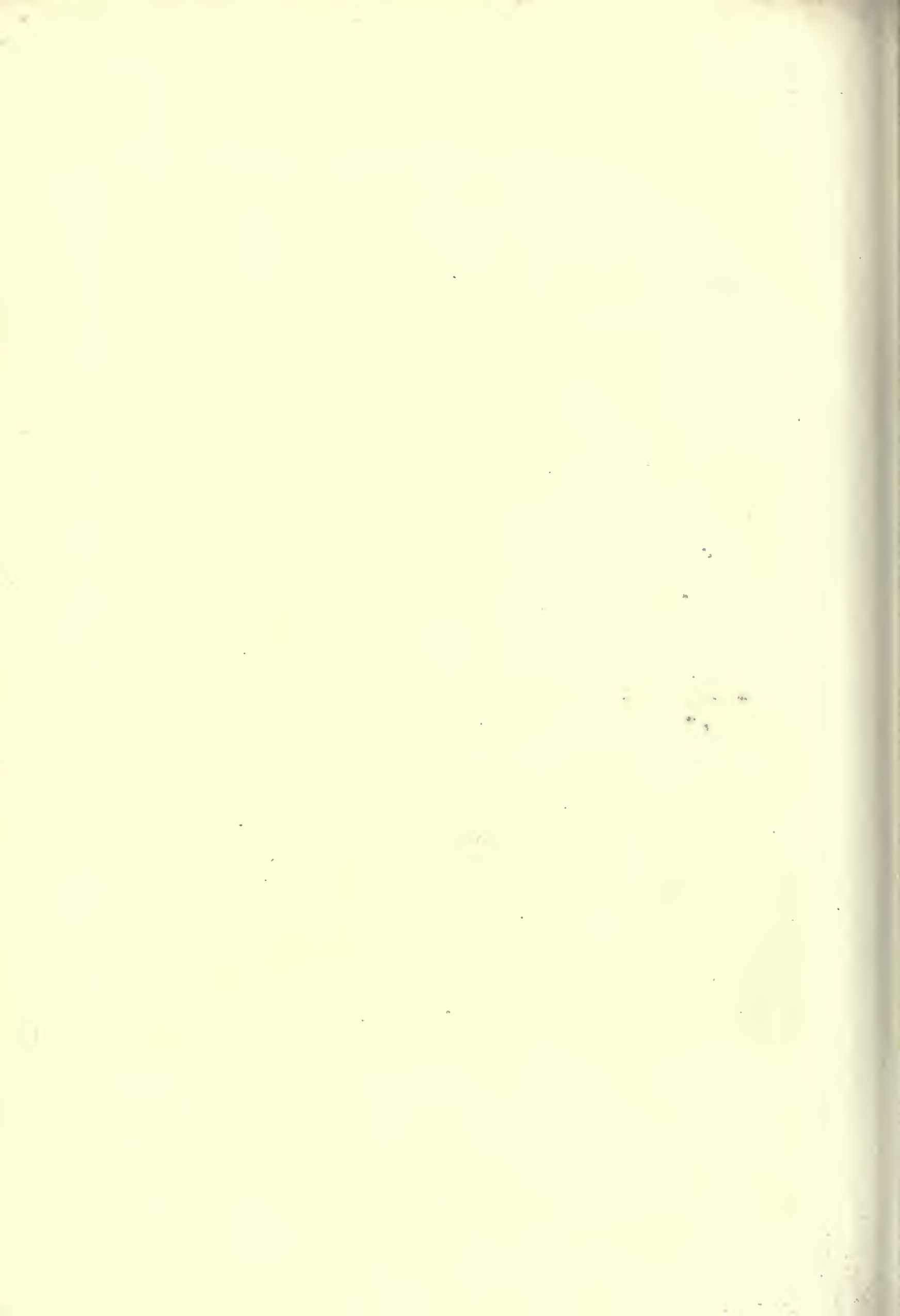
# WESTMINSTER ABBEY, VIEW IN THE CHOIR.

WITH THE CEREMONY OF INSTALLING THE DEAN

To The REV<sup>d</sup> THOMAS CARTER of ETON COLLEGE this plate is respectfully inscribed by J. P. Neale

London Pub. Jan<sup>y</sup> 1<sup>st</sup> 1821 by J. P. Neale 16 Bennett Str<sup>t</sup> Blackfriars Road & Hurst, Robinson & Co. Chancery Lane  
Printed by Cox & Barnard

Price





with canopies, pinnacles, &c. but the forms of the canopies are by no means conceived in a good taste, and the finials are inelegant: the Stalls of the Dean and Sub-Dean are hung with purple cloth; and have canopies more elevated than the rest. Below the Stalls, there are rows of seats for the King's Scholars of Westminster and the Choristers. The sides of the Choir, beyond the Stalls, are likewise of oak; the pannelling is divided by slender pillars, having fanciful capitals sustaining pointed arches, adorned with foliage and pinnacles. The Pulpit stands near the north-west pier, and is supported by a clustered column, spreading into a hexagon. Within the pannels is an oval compartment of twelve leaves, with a rose in the centre, and at each corner a small pillar; the two front pillars terminate in finely-carved cherubs: the sounding-board, which is surmounted by pinnacles at the sides and a finial in the centre, is sustained by a well-executed palm-tree. All the pinnacles of the Stalls, the pulpit, and the wainscoting, are of cast iron. From this part to the great piers eastward, there are, on each side, various pews, and beyond them several rows of seats placed cross-wise, for those of the Westminster Scholars who are not on the foundation. More eastward, after an ascent of two steps, is an iron railing of rich scroll-work, which crosses the Choir, having immediately within it the very curious Mosaic, or Tessellated Pavement, which was brought from the Continent by Abbot Ware, in the time of Henry the Third. The general pavement of the Choir is of black and white marble, disposed diagonally: it was laid at the expense of the celebrated Dr. Busby, master of Westminster School, who was buried under it, in April, 1695.

The pattern, or design, of the *Mosaic Pavement* is so extremely complicated that no verbal illustration can give an adequate idea of its diversified arrangement; and although it has been greatly injured by wanton spoliation and by accident, it must still be regarded as one of the most interesting works of its kind that now exists. In a general way, it may be described as consisting of a border of circles and parallelograms, all intersecting each other in the guilloche manner, and inclosing a large square, within which is another square, placed diagonally, containing a central and four other circles, intersected as before, and having four larger circles without, towards the Cardinal points, all the borders of which concentrate in that of the inner square.

"The design of the figures," says Widmore\*, that were in this Pavement, "was to represent the time the world was to last, or that the *Primum*

\* "Hist. West. Abb." p. 72.

*Mobile*, according to the Ptolemaic system, was going about, and was given in some verses, formerly to be read on the Pavement, relating to those figures:

Si Lector posita prudenter cuncta revolvat,  
Hic finem primi mobilis inveniet.

Sepes trina, canes et equos, hominesque subaddas,  
Cervos et corvos, aquilas, immania cete,  
Mundum; quodque sequens pereuntes triplicat annos.

Sphæricus archetypum, globus hic monstrat Microcosmum.

Christi milleno, bis centeno, duodeno  
Cum sexagena, subductis quatuor, anno,  
Tertius Henricus Rex, Urbs, Odoricus, et Abbas,  
Hos compegere Porphyreos Lapidés.

Of these, and they seem to need it," continues Widmore, "I find this explication given\*: 'The three-fold hedge is put for three years, the time a dry hedge usually stood; a dog for three times that space, or nine years, it being taken for the time that creature usually lives; an horse in like manner for twenty-seven; a man, eighty-one; a hart, two hundred and forty-three; a raven, seven hundred and twenty-nine; an eagle, two thousand one hundred and eighty-seven; a great whale, one thousand five hundred and sixty-one; the world, nineteen thousand six hundred and eighty-three: each succeeding figure giving a term of years, imagined to be the time of their continuance, three times as much as that before it.'—In the four last verses, the time when the work was performed, and the parties concerned in it, are expressed: by the rest is meant, that the King was at the charge, that the stones were purchased at Rome, that one Odorick was the Master Workman, and that the Abbot of Westminster (who procured the materials) had the care of the work†."

\* Bibl. Cott. Claud. A. VIII.

† How far Widmore's opinion be correct, will be seen from the following translation of the verses in the text:

If the Reader will diligently think on these things,  
He will here find the end of the Primum Mobile.  
A three-fold hedge, dogs, and horses, and men,  
Deer and ravens, eagles, huge whales,  
The world: that which follows triples the foregoing years.  
This spherical globe shews the original Microcosm.

In the year of Christ 1268, King Henry the Third, (Rome) Odorick, and the Abbot,  
Placed together these Porphyry stones.



The above verses were composed by single letters of brass (Saxon capitals) cemented within the borders of the inner circle and the great square; but only eleven letters are now remaining, the others having been wantonly picked out and taken away. Most of the lines, however, may still be traced by their correspondent indents. The letters that remain are in the preceding page represented by the Italics inserted in the words of which they formed a part. The sixth line, as there printed, surrounded the central circle: and the five upper lines were included in the bands involving the contiguous small circles: the four last lines were included in the outer border of the great square. It does not appear that any figures of birds and other animals, as the verses would seem to imply, were ever inserted in this Pavement, since there is not the least vestige of the kind in any of its divisions. Neither does it bear any resemblance to the Ptolemaic System; on the contrary, its circles, instead of being inscribed within each other, (as the orbits of the heavenly bodies were represented to be, by that hypothesis,) are nearly all involved with each other by the guilloche borderings: so far, indeed, as an opinion may be formed from its present state, the similitude must always have been imaginary.

Besides the injury which this Pavement has received from continual wear, and the removal of thousands of its *tesserae* from different parts, about one half of its eastern border was entirely destroyed when the present Altar-piece was put up at the commencement of the last century. "At erecting that Altar," says Dart, "the Pavement was threatened with a total dissolution by the workmen, whose mercenary and misjudging notions destroy whatever is venerable; but by the influence of the Lord Oxford, and the care of the then Bishop of Rochester, it was for the most part saved\*."

The materials of this Pavement are porphyry, lapis lazuli, jasper, alabaster, Lydian and serpentine marbles, and touch-stone. In the centre of the design is a circular plane of clouded porphyry, two feet six inches in diameter; around which have been small six-rayed stars, (now greatly dilapidated) of lapis lazuli, pea-green, white, and red: these were inclosed by a band of alabaster bordered with a circle of red and green lozenges, with half lozenges, of the same colours, forming triangles. Two other bands diverge towards the cardinal points, and become the extreme borders of four small circles, all

\* "Westmonasterium," Vol. II. p. 18.

differently ornamented : that towards the east has a reddish-coloured circular centre, variegated with white ; that to the south, a dark-coloured centre within an octagon of variegated light brown ; that to the west has an hexagon, and that to the north an heptagon for its centre, the colours being nearly similar to those just described. Stars, lozenges, wedges, squares, &c. of divers colouring, are included in the various borders ; and all the spaces between the circles and the large diagonal square that incloses them present a similar variety of forms : those, however, on the south side, are more modern than the others, in consequence of some partial repairs.

The diagonal square is composed by a grey-coloured double border inclosing an abundance of devices, formed by stars, squares, circles, triangles, and other figures ; in one angle, only, are upwards of one hundred and thirty intersecting circles, each formed by four elliptical pieces including a square : the other angles are all as various in design as they are in colour. From the middle of each side of the diagonal, the three lines which form it branch out into large circles surrounding smaller ones, the several centres of which are large hexagons ; all differently enriched, as well in respect to colouring and materials, as to diversity of figure : that to the north-west is divided by right lines into small lozenges of green, within which are forty-two red stars and ten semi-stars ; triangles ornament the intersections, around each of which is an hexagon formed by green-coloured triangles : that to the south-west includes seven red and green stars, forming by their disposition a variety of hexagons inclosing other stars : that to the south-east is composed of thirty light brown, green, and red coloured stars, and twelve semi-stars, within hexagons, and semi-hexagons of red : that to the north-east is divided into hexagons and triangles ; the former inclosing twenty-four red and green stars, and six semi-stars, and the latter composed of twelve lesser triangles, red, green, and brown, with a lozenge centre. Each of the principal hexagons is surrounded by a circular border of diversified pattern and materials ; and the intervening spaces between the outer circles and the great square (which incloses all the parts yet described) are occupied by stars and chequered work, variously coloured and disposed. The extreme outer border is formed by four large parallelograms, whose bounding lines run into extensive circles, inclosing other circles, the centres and surrounding ornaments of which display a great variety of forms, colours, and devices. All the parallelograms, likewise, are much diversified in design and colouring, and the serpentine



wavings of every guilloche exhibit a similar richness: there are five circles between each parallelogram.

The almost innumerable pieces which compose this ingenious specimen of laborious art, are of different sizes: many of them are scarcely half an inch in extent; and the largest are not more than four inches, with the exception of the porphyry planes which form the principal centres, and a few other pieces. Originally it must have had a very resplendent appearance, all the materials having been highly polished; but through the damage it has sustained from purposed devastation and the wear of ages, its present aspect, though interestingly diversified, is somewhat dull.

An ascent of two steps leads from the Mosaic Pavement to the space before the Altar, which is paved with white and coloured marble in different figures. The *Altar-piece* is an elegant composition of the Classic Orders, though by no means in unison with the architectural style of this edifice: it would, indeed, far better accord with the florid decorations of a Greek or Roman Temple than with the solemn character of a Christian Church\*. It is supposed to have been designed by Inigo Jones for the Chapel at Whitehall; but it was presented to this Church by Queen Anne, in the year 1706, on the petition of the Dean and Chapter†. The principal part is constructed

\* The general appearance of this Altar-piece may be known by referring to Plate XLII.

† The following is a copy of the Warrant that was issued on the occasion.

“ANNA, R.

“WHEREAS the Dean and Chapter of the Collegiate Church of St. Peter, Westminster, have by their Petition set forth, that there was formerly standing in a Chapel, at Whitehall, a marble Altar-piece, which was afterwards removed to our Palace at Hampton-Court, and has remained in the stores there unused for many years, which might be very ornamental to our said Collegiate Church; and have humbly prayed us to grant the same to our said Collegiate Church, as a lasting monument of our Royal munificence to that place founded and endowed by our noble predecessors.

“Which Petition we having taken into our Royal consideration, and being graciously pleased to grant their request, our will and pleasure is, that you cause the said marble Altar-piece to be taken out of our stores at Hampton-Court, and delivered to such person or persons, as shall be appointed by the Dean and Chapter of the said Collegiate Church to receive the same, in order to the putting up of the said Altar-piece within the said Church, in such manner as the Dean and Chapter shall think fit. And for so doing this shall be your warrant. Given at our Court at St. James's the 21st day of February, 1705—6, in the fourth year of our reign.

“To our trusty and well-beloved Sir Christopher Wren, Knt. Surveyor-General, and the rest of the principal Officers of our Works.

“By her Majesty's command,

GODOLPHIN.”

of white marble, faintly veined with blue, but the Composite columns which support the entablature over the middle compartment are of variegated red and brown marble.

The basement of this Altar-piece displays twelve pilasters of the Doric Order, with their proper architrave, frieze, and cornice. It consists of three compartments, of which the central and much the largest division is semi-circular, and contains the Communion Table. Above the latter, which is of oak, covered with dark purple cloth, is a large tablet, similarly covered; over which, on a projection of the frieze, are the following words, in allusion to the Royal Donor.

ANNA REGINA, PIA, FELIX, AUGUSTA, PARENS PATRIÆ, D.

Between the pilasters in the side curves of the recess are two semi-circular-headed niches, with a winged boy above each; the one appearing as if incensing the altar from a thuribulum, the other on one knee, bearing a paten and cruets. In each of the side compartments is a low-arched doorway, communicating (through the Screen) with Edward the Confessor's Chapel, into which the Sovereign retires for refreshment on the day of his Coronation. In the spaces above these avenues are basso-relievos of children on clouds, in attitudes of adoration, with glories over them.

The upper part of the Altar-piece consists, principally, of a base, with an entablature and two pediments, supported by four columns and two semi-columns of the Composite Order. This part is of a semi-circular form, and corresponds in extent and depth with the central division below. The columns are placed at the sides: the inter-columniations are open; the two widest are ornamented with festoons of flowers, as are also the upper members, above the scrolls. The base of the middle compartment, (which is bounded by the semi-columns) is enriched by sculptures of fruit and flowers, and has inscribed on it, between palm branches, the command

“DO THIS IN REMEMBRANCE OF ME.”

Over this, under an angular pediment (having a projecting crown in the tympanum) within a frame of black marble, and encircled by a glory of gold, is the text, “GLORY TO GOD IN THE HIGHEST, AND ON EARTH PEACE: GOOD WILL TOWARDS MEN. The circular pediment above is supported by four pilasters, between which is another tablet having basso-relievos of ten cherubim surrounding a glory, on which is written יהוה. At the apex are three boys, two of whom are sustaining an open book, inscribed ‘*The Holy*



*Bible*, whilst the third is waving over it a palm-branch. On the cornice, at each side, above the Composite columns, is a kneeling Angel, inclining, in a reverential attitude, towards the Altar below.

It appears from Dart, that the east end of the Choir, between Abbot Ware's Pavement and the Altar, was anciently hung with *Cloth of Arras*, which, on one side, represented "the Coronation of our Kings," with this distich beneath,

" Hanc Regum sedem sibi Petrus consecrat Ædem;  
Quam tu Papa regis insignit et unctio regis;

and on the other, the *Stories* of St. Edward and the Pilgrim\*; and St. Edward and his chamberlain Hugoline and the Thief. Under the portraitures of St. John and the King, in the first compartment, were these jingling verses:

" Vilibus in pannis—mendicat imago Johannis,  
Rex dat ei munus,—donum fecit annulus unus.  
" Annulus iste datus,—mittente Johanne, relatus,  
Regi scire moram—vitæ dat mortis et horam."

Below the other compartment were the following verses:

" Ecce nimis parca—furis manus exit ab archa  
Celat opus furis—pietas, non regula juris.  
Tolle quod habes et fuge."

\* This legend formed a favourite subject of representation in ancient times, in the Abbey Church, as well as in other religious buildings where St. Edward's memory was held in veneration. It was not only wrought in tapestry in the choir, as above described, but likewise sculptured on the screen in the Confessor's Chapel, and depicted in stained glass on one of the windows of the south aisle. The latter window (the glass of which has been long destroyed) is, in "Caxton's Chronicle," said to be "very curions, and the finest painted among them:" beneath the King were these lines:

" Rex, cui nil aliud præsto fuit, accipe, dixit,  
Annulum, et ex digito detrahit ille suo."

The inscription under the pilgrim was imperfect; the following being the only words distinguishable.

....." Evangelistæ villa—Johannis  
..... gratia petit."

Camden, in his "Remains," (edit. 8vo. 1764, p. 484.) after tracing the etymology of the name of *Have-ring* Bower, in Essex, where King Edward had a palace, to this story, says, "If at any time you go through Westminster Cloyster, into the Dean's Yard, you shall see the King and Pilgrim cut in stone over the gate." Since his time, however, this sculpture has been either removed or destroyed. The same legend was also painted in the windows of Romford Church, (in which parish Havering Bower is situated) and in the Queen's Chapel, at Winchester, and in the Chapel, (now the Record Room) in the White Tower, at London. The latter paintings were both executed by command of Henry the Third. Vide "Rot. Claus." A°. 20 Hen. III. m. 12.; and "Rot. Claus." A°. 29 Hen. III.

It is probable that the Arras here described was removed when the alterations were made in the reign of Queen Anne and the present Altar-piece erected, as the sides of the Choir towards the east were then closed up with wainscotting; "over which," says Dart "are now curious hangings of fresh Tapestry, representing the Parting of Abraham and Lot on one side, and the Meeting with Melchisedeck on the other\*." We learn from the same authority that "the ancient stalls were covered with Gothick acute arches, supported by small pillars of iron, and painted purple;" that the organ stood on the north side, "over the middle of the stalls," and the pulpit "at the upper end;" on the south side†. In his time, also, the curious painting of King Richard the Second, which is now kept in the Jerusalem Chamber, was preserved over a stall in this Choir, near the pulpit‡.

#### ST. EDWARD THE CONFESSOR'S CHAPEL.

The CHAPEL of SAINT EDWARD THE CONFESSOR, which ranges immediately behind the Choir, and originally included all the space between the altar-piece, and the passage round the easternmost columns of this interior, derives particular interest from the tombs by which it is surrounded, and the sculpture by which it is embellished. Here lie enshrined the remains of the Royal Founder himself, encircled by the mouldering ashes of kindred Sovereigns; some of whom were the greatest and most heroic of all that have ever swayed the sceptre of British glory.

This Chapel has been generally described as terminating in a semi-circle; yet its eastern extremity approximates more closely to a semi-decagon than to any other figure. Commencing at the Screen which crosses the area at the back of the Altar-piece, it is bounded on each side by four large columns, each of which is surrounded by the same number of detached shafts; these are banded to the main columns by three rows of mouldings, having circular caps. The great arches are all pointed, but those to the east are far more acutely

\* "Westmonasterium," Vol. I. p. 63.

† Ibid. p. 62.

‡ It may not be superfluous to remark that the back ground in the above picture is entirely diapered with small squares, each inclosing an expanded flower; and having an almost exact similitude to the mural sculpturing over the ancient parts of the Abbey Church. A good copy of this picture was made by the late Mr. J. Carter, in 1786, and an engraving from it, by himself, coloured, was published in the first volume of the "Specimens of Ancient Sculpture and Painting." The engraving made by Vertue, in 1718, from the same original, is incorrect in various respects.





Drawn by J. P. Neale

Engraved by J. Le Keux

### WESTMINSTER ABBEY.

VIEW IN EDWARD THE CONFESSORS CHAPEL.

SHOWING THE SHRINE OF THAT SAINT, WITH THE MONUMENTS OF QUEEN ELIZABETH, HENRY V. & EDWARD III.

T. SIR THOMAS. FREEMAN HEATHCOTE. BART. Author of the *fine Arts*, &c. of Topographical & Antiquarian Works, this print is inserted by

*St. Hill*

London: Published by J. Neale, 10, Pall Mall, and by J. Le Keux, 10, St. Martin's Lane.

Printed by J. Le Keux





so than the two which adjoin to the choir: this has arisen from the supporting columns having been here arranged more nearly contiguous than in the nave and choir, in order to allow for the due contraction of this part of the building. There is also a diversity arising from the same cause in the smaller arches above; those only over the westernmost arches being double, whilst all the others are single: in other respects, as in the general forms and variations of the mouldings, the mural sculpturing, &c. this division is similar to the corresponding line of the choir. The three upper windows to the east are filled with ancient stained glass, displaying full length representations of King Edward, St. John, his Patron Saint; and other figures.

The *Screen* which extends across this Chapel on the west, is one of the most remarkable specimens of ancient art that now remains; and although woefully dilapidated, it is still exceedingly interesting and curious. The damage it has sustained appears to have arisen far more from wanton devastation than from the wear of ages: indeed, if what Dr. Ryves has recorded be true, it must excite surprise that the whole was not destroyed, during the last civil war, by the iconoclastic fury of the Parliamentarians\*; since the sculptures which ornament it must have been peculiarly obnoxious, from recording so many memorials of superstitious credulity.

This elaborate performance is constructed in the Pointed style of Architecture; and independently of its highly enriched niches and architraves, it possesses a sculptured *Frieze*, on which the principal events, both real and imaginary, of Edward the Confessor's life, are represented in alto-reliefs.

\* Dr. Ryves, the author of "*Mercurius Rusticus*," and afterwards Dean of Windsor, has inserted in his work the following particulars concerning this Church, under the date 1643. "In July last, some soldiers of Weshborne and Caewood's Companies were quartered in the Abbey Church of Westminster, where, according to the reformation of those times, they broke down the rail about the Altar, and burnt it in the place where it stood. They pulled down the Organ, and pawned the pipes at several alehouses for pots of ale. They put on some of the singing men's surplices, and in contempt of that canonical habit ran up and down the Church; he that wore the surplice was the *hare*, the rest were the *hounds*. This was done to shew their *Christian Liberty*, and to extirpate what they termed *Jewish* and *Popish* superstitions.

"They set forms about the Communion Table, where they ate, drank, and smoked tobacco; some of their own Levites bearing them company, and countenancing so beastly a prophanation. Nor was this done once to countenance their *Christian Liberty*, as they call prophanation itself; but the whole time of their abode there, they made it their common table, on which they usually dined and snpped."—*Mer. Rust.* p. 154, edit. 1685. What follows is so disgustingly indelicate and impious, that we would wish to withhold our belief in a representation so overcharged with atrociousness.

These are displayed in fourteen compartments, separated from each other by an equal number of irregularly-shaped quatrefoils; six of which, namely, the second, (commencing at the south end) fourth, eighth, tenth and twelfth, are faced by blank shields; and are not only more regular in form than the others, but also diversified by indented rays, as of a glory, behind each shield: a broad label surrounds every quatrefoil, and is continued likewise under all the historical compartments.

The designs for these singular Sculptures have been chiefly deduced from Ailred's account of the Life and Miracles of King Edward, which was written in the time of Henry the Second, and presented to that Monarch by Abbot Laurence, on the very day, (anno 1163) when in honour of his recent canonization, the Confessor's remains were removed into a new Shrine\*. In the following Illustration, therefore, Ailred's work has been principally resorted to, in explication of the particular events to which the designs refer; yet where the subjects required it, additional testimony has been given from other ancient Chroniclers. The compartments are here described in the order in which they occur, commencing on the left, as beheld by the spectator.

1. *The Prelates and Nobility swearing fealty to Edward the Confessor when in his Mother's womb*†. Ethelred the Second, surnamed the Unready, was twice married. By Ethelgiva, his first wife, he had Edmund Ironside, his immediate successor: by Emma, 'the Pearl of Normandy,' his second wife, he had two sons, Alfred and Edward. During the Queen's pregnancy with the latter, afterwards King Edward the Confessor, a Council was assembled to deliberate on the affairs of the kingdom, which, through Ethelred's pusillanimous and tardy conduct, was then nearly overrun by the Danes. Being desirous of appointing a successor who should be approved of by his people, Ethelred requested the opinion of the Council as to whom he should nominate to succeed to the throne. Some recommended Edmund Ironside, on

\* See Vol. I. p. 36.

† This subject has been commonly supposed to have reference to the Trial, and Condemnation to the fiery Ordeal, of Queen Emma, when accused of adultery with Alwin, Bishop of Winchester. Yet the whole story of that Accusation and of the Ordeal of the nine red-hot ploughshares, seems to have been an invention of later times, and rests only on the suspicious authority of Brompton and Knighton. Those historians who lived nearest to the age, as the compiler of the Saxon Chronicle, Florence of Worcester, Malmsbury, Huntingdon, and Hoveden, make no mention of any circumstance relating to the presumed miraculous purgation.





WESTMINSTER ABBEY.  
HISTORICAL ENTAILURE ON THE SCREEN IN EDWARD THE CONFESSORS CHAPEL.

is under the shed Mar 28, 1897 on Longman & Co. Patent Master New & 11 Nade Street S. B. Stairs Road

Etched by R. S. Davis.







account of his superior bodily strength, whilst others gave the preference to Alfred; yet it having been predicted by one of the assembly that the former would enjoy but a very short life, and that the latter would perish immaturally, the wishes of all concentrated on the child of which the Queen was then pregnant; and the King assenting to this election, the nobility took an oath of fealty to the unborn babe\*. In the sculpture the Queen is represented standing in the midst of a large assembly, with her left hand upon her waist: all the figures appear to have the right arm extended upwards, as if in the act of swearing allegiance.

2. *The Birth of Edward the Confessor.* Edward is supposed to have been born about the year 1002. His birth-place was *Gyslepe*, in Oxfordshire, now Islip, which he afterwards granted to this Church by a Saxon Charter, that is still preserved in the Bodleian Library, at Oxford, among Dr. James's manuscripts. Bishop Kennet has printed a copy of the original Charter, in his "Parochial Antiquities," with the following translation:

"Edward, *King*, greeteth Wlsy *Bishop*, and Gyrth *Earl*, and all my Nobles in Oxfordshire. And I tell you that I have given to Christ and St. Peter at Westminster, that *small village wherein I was born*, by name GITHSLEPE, and one hide at Mersce; scot-free and rent-free, with all the things which belong thereunto, in wood and field, in meadows and waters, with Church, and with the immunities of the Church, as fully and as largely, and as free, as it stood in mine own hand; and also as my mother Imma, upon my right of primogeniture, for my maintenance gave it me entire, and bequeathed it to the family†." Islip became afterwards the country residence of the Abbots, as it now is of the Deans of Westminster.—This compartment is curious from representing the ancient form of a state bed: in the back-ground are two of the Queen's attendants with the infant Edward in their arms.

3. *The Coronation of Edward the Confessor.* Edward was crowned with great solemnity on Easter-day 1043. In the sculpture he is represented seated in a chair of state, with the Archbishops of Canterbury and York in

\* Ail. Rievallensis, "De Vita et Mirac. Edw. Con." in "Decem Scrip." col. 372.

† Bishop Kennet adds, that the Font in which Edward was christened is still remaining; but this is incorrect. The ancient Font which was removed from the Chapel connected with the old Palace, at Islip, and was lately, and most probably still is, in the Lady Mostyn's garden at Kiddington, in Oxfordshire, though a very curious remain, is certainly of a date more recent than the time of Ethelred, by at least three centuries.

the act of placing the crown upon his head. The circumstance of both Archbishops assisting at the Coronation is expressly mentioned by Ailred, the Confessor's biographer\*; though only one of the prelates is here represented with a mitre: may we not suppose that this figure was intended for the Archbishop of Canterbury, who was thus dignified in token of his pre-eminency as Primate of all England? The ancient historians are not agreed in respect to the place where Edward was crowned; some writers stating it to have been at Westminster, and others at Winchester.

4. *King Edward alarmed by the appearance of the Devil dancing upon the money collected for the payment of Dane-gelt.* The grievous tax called Dane-gelt was originally imposed by Ethelred, the Confessor's father, for the purpose of bribing the Danes to quit the kingdom without distressing it by their customary ravages; but it was continued to be levied after the Danish invasions had ceased, and was not finally abolished till the reign of King Stephen. Before that period, however, it had been abolished by Edward the Confessor, (anno 1051,) who, according to Ingulphus, was induced to do so by seeing the spectre of the Devil capering and exulting upon the collected tribute in one of the royal chambers. The King started back in affright, and gave immediate orders that the money should be restored to its former owners, and the tax itself be remitted†. Brompton, who briefly notices the circumstances, mentions the money as in a sack‡; but the ancient custom of hoarding coin in barrels is sufficiently known to justify the representation on the frieze§.

\* Ailred's words are—"In regem elegerunt, quem cum summo honore maximoque omnium tripudio receptum in Angliam, Archiepiscopi, Cantuariensis scilicet et Eboracensis, cum universis fere Angliæ Episcopis unxerunt, et consecraverunt in regem." "Dec. Scrip." col. 377.

† ——"Ferunt quidam, Regem sanctissimum, cum dictum Danegeld cubicularii sui collectum in Regis cameram intulissent, & ad videndum tanti thesauri cumulum, ipsum adduxissent, ad primum aspectum exhorruisse [et] protestantem, se Dæmonem super acervum pecuniæ saltantem, & uimio gudio exultantem prospexisse. Unde pristinis possessoribus jussit statim reddere, & de tam fera exactione ne iota unum voluit retinere; quin in perpetuum remisit, anno scilicet xxxviii." Ingul. "Hist." in "Dec. Scrip." col. 65.

‡ "Rex Edwardus cum pecuniæ quæ Danegeld dicebatur esset collecta & ante eum dilata, vidit Diabolum super saccum sedentem et ludentem, unde ne amplius exigereetur remisit." "Dec. Scrip." col. 942.

§ The custom of depositing money in casks appears to have prevailed in all ages. The following relation, in accordance with the fact, is derived from a small quarto pamphlet, intitled "A pleasant History of the Life and Death of Will. Summers," Lond. 1676. *Will. Summers*, who was fool to



The figure of the Devil, if introduced as dancing upon the casks, as it most probably was, has been destroyed.

5. *Edward the Confessor's generous admonition to the Thief who was purloining his treasure.* Whilst Edward was one day lying musing on his bed, a youthful domestic entered his chamber, and thinking the Monarch had been asleep, he went up to a coffer (which Hugoline the King's Chamberlain had negligently left open,) and taking out a great quantity of money, deposited it in his bosom, and quitted the apartment. Having placed the stolen treasure in security, he returned a second time, and did the like; and not being yet contented with his booty, he came back a third time, and was again kneeling at the chest, when the King, who knew his Chamberlain to be at hand, but wished the Thief to make his escape, exclaimed, "You are too covetous, youth, take what you have and fly; for if Hugoline come, he will not leave you a single doit." The pilferer immediately fled without being pursued. Shortly afterwards Hugoline came back, and perceiving how considerable a sum had been stolen through his negligence, he turned pale and trembled, sighing vehemently at the same time. The King hearing him, rose from his bed, and affecting to be ignorant of what had happened, inquired the cause of his perturbation, which Hugoline relating, "Be at peace," replied Edward, "perhaps he that has taken it has more need of it than ourselves: let him have it; what remains is sufficient for us\*." In the sculpture, the King appears reclining in his bed, and the Thief kneeling at the money chest.

6. *The miraculous Appearance of Our Saviour to King Edward when partaking of the Sacrament of the Eucharist.* Among the several visions with which the Confessor is said to have been favoured on account of his superior sanc-

Henry the Eighth, was invited by *Patch*, the fool of Cardinal Wolsey, to pay him a visit at the Cardinal's; and when there Patch took him into the cellar, and the better to entertain him, would needs broach a fresh hogshead of wine. With this intention he pierced several, to the amount, as the story goes, of half a score, out of which, though they were all very heavy, no wine issued: at length Summers, taking up a hammer, struck out the head of one of the hogsheads, and found it to be filled with gold. On his return to court, Summers told the King of the discovery he had made, adding, "that there was never a hogshead in the Cardinal's cellar worth less than ten thousand pounds, for that he had beat out the head of one of the hogsheads, and found it full of gold, as was the case with the next, and forty more, which he saw." The Author affirms, that the King, who had already conceived a dislike to the Cardinal, sent messengers and other officers to the Cardinal's cellar, who there found one hundred and fifty hogsheads of good gold, all which were conveyed to the Exchequer.

\* Ail. Rieval. in "Deeem Serip." col. 376.

tity, was that conceived to be represented in the above compartment. He was partaking of the Sacrament of the Eucharist in this Church, and just as the officiating Priest had taken in his hand the holy elements, Our Saviour appeared to the King standing on the altar in his human form; and extending his right arm, he made upon the adoring monarch the sign of the Cross, bestowing on him, at the same time, his benediction. Leofric, Earl of Chester, who had accompanied the King hither, and was then at a short distance, beheld the same vision, and was hastening to impart it to his Sovereign, when the latter divining his intention, exclaimed, "Stay, Leofric, stay: what you see, I also behold!" In consequence of this miracle, they immediately betook themselves to prayers; after which the King enjoined the Earl not to reveal this extraordinary event to any one, yet the Earl disobeying the injunction, communicated it to a monk of Worcester, who, at his request, drew up a circumstantial account of the vision, and deposited his narrative in a chest with the reliques of saints. After the King's decease, the chest, by divine interposition, was found open, and the writing discovered that contained this singular relation; which was immediately read aloud in the ears of the people\*. This compartment is much damaged: the King is kneeling before a desk on which is an open book; the attending Priest is headless. Earl Leofric is not represented, unless we can imagine him to be one of the three figures which appear looking through the open arches in the background.

7. *The Drowning of the King of Denmark, as beheld in a Vision by King Edward.* At the time of the feast of *Pentecost*, in a certain year, the Confessor, whilst celebrating high mass, with his principal Nobility, was observed to laugh at the time when the Eucharist was administered to him. Being asked, after the conclusion of the ceremony, the cause of this seeming impropriety, he related the following particulars of a Vision which he had just seen. "The King of Denmark had assembled an army for the purpose of invading my kingdom, and commanded his ships to be got ready. Provisions, and arms, and men, were already on board, and the wind, this day, favouring his expedition, he prepared to embark; but at the instant when my coun-

\* Ail. Riev. ubi supra, col. 389. Brompton gives a somewhat different account of the vision: he says, that "the holy wafer itself was converted into the figure of a boy, who conferred his benediction first on the King, and then on the Earl." Ibid. col. 949.







WESTMINSTER ABBEY.  
COMPLETION OF THE HISTORICAL ENTABLATURE ON THE SCREEN IN EDWARD THE CONFESSOR'S CHAPEL.

Enched by R. Sands.



tenance became more cheerful, that unjust Sovereign, who had gotten into a boat in order to go on board his ship, fell over the prow thereof into the sea and perished; and as when the head is cut off all the members in consequence become unfit to perform their respective functions, so their leader being thus destroyed, the army is now disbanded and dispersed. These are the circumstances, with which by Divine revelation, I was made acquainted; and which gave occasion to that hilarity of countenance which you remarked." The precise time having been distinctly noted, it was subsequently found, says the historian, on due inquiry, that all these events had happened at the day and hour, and in the manner in which they had been revealed to the King\*. In the fore-ground of the sculpture, a knight in complete armour is represented as having fallen out of a small boat into the waves: behind is a large vessel full of armed men; and on the right, at the top, are some falling towers, intended probably as a symbolical illustration of the failure of the expedition†.

8. *The Quarrel between Tosti and Harold, Earl Goodwin's sons, at the King's table.* Earl Goodwin, the Queen's father, was one day sitting at table with the King, in company with his sons, when a quarrel arose between the latter, who were yet boys, in consequence, according to Henry of Huntingdon, of the envious jealousy of Tosti (or Toston) at the King's drinking to Harold, his younger brother, in preference to himself. Harold, by superior strength, after Tosti had caught him by the hair, and pulled him violently to the ground, recovered his feet, "and layed mightie blowes upon his brother, so

\* Ail. Riev, ubi supra, col. 378.

† The subject of the above sculpture is mentioned in the following terms, by Fabyan; who, it will be observed, refers to the 'Legend of his Life (Edward the Confessor's) in the Church.' It may be presumed that this was either the original itself, or a copy, of the work, written by Ailred, and presented by Abbot Lawrence to Henry the Second; as the chief events recorded in it are, unquestionably, represented on the Frieze.—"But the legende of his lyfe in the churehe telleth, that, he beyng at masse in y<sup>e</sup> churche of Westmynster vpon a Whytsondaye, in the tyme of the levacion of y<sup>e</sup> sacrement, he laught; whereof the lordes beyng about him meruayed greatly, and after frayned of hym the cause: whereunto he answered and said, that the Danys w<sup>th</sup> the Norways of one assent were purposed to haue comen into this lande, and here to have taken prayes. But as the kynge of Danys shulde have entred his shyp, he fylle into the see, and was drowned: soo that I truste in my dayes, they shall not, nor none other strangers, make any warre in this lande." *Chronicles*, p. 225. Edit. 1811. Fabyan died in the early part of the reign of Henry the Eighth, (anno 1411): his *Chronicles* were principally compiled in the preceding reign.

that the Kinge himself was fayne to put to his hand and to departe them\*." He then foretold the calamities which would befall the realm through the contention of the brothers when arrived at manhood, and intimated their untimely and respective fates. The outline of this relation is corroborated by different historians. Abbot Ailred says, that the quarrel arose whilst Harold and Tosti were at play together; and that the King observing them, turned to Earl Goodwin, saying, "Do you, Goodwin, see nothing in those boys but childish play?" The Earl replied, "Nothing else:" to this the King rejoined, "My mind speaks a very different language, and foretells in this struggle, what will hereafter befall them, for when their juvenile years shall have elapsed, and they have arrived at manhood, they will harden their breasts against each other, but, at first, by the arts of circumvention and secret stratagem, will seem as it were in play: at length, the stronger will banish the weaker, and when the latter shall raise an army to resist, will totally defeat him; yet for his death, the destruction of the former, which will soon follow it, shall be the expiation." These predictions are presumed to have been accomplished by the discomfiture and death of Tosti near Stanford Bridge, in Yorkshire, in September, 1066; and the defeat of Harold, who was also slain in the battle, at Hastings in Sussex, within a few days afterwards. The contending brothers are represented in the fore-ground of the design; whilst Earl Goodwin, and the King and Queen, are on the opposite side of a table, on which is a covered cup, with several articles of food.

9. *Edward the Confessor's Vision of the Seven Sleepers.* The Seven Sleepers, according to the Roman Martyrology, were Seven Christians of Ephesus, named Maximian, Malchus, Martinian, Dionysius, John, Scrapion, and Constantine, who in the time of the Emperor Decius (circa 250) took refuge from persecution in a cave, under Mount Celion; and having piously besought the Lord to deign to extricate them from the danger which threatened them, they fell asleep whilst lying prostrate on the ground. When the Emperor was informed that they had taken shelter in the cave, he commanded that the entrance should be closed up with large stones, saying, "Let those perish who refuse to sacrifice to our Gods;" yet before his orders could be executed, a plate of lead inscribed with the names of the Sleepers, and the cause of their being thus immured, was secretly deposited within the cave by a fellow

\* Vide Lambard's Topographical "Dictionary," article *Wynsore*.



Christian. Many years after, (anno 479) when Theodosius the younger had obtained the Empire, the stones were removed from the mouth of the cave by a shepherd, who was seeking a shelter for his flock. At the same moment "the Lord sent to the seven men the spirit of life," and they arose, and thinking that they had slept but one night, they despatched a boy into the city to buy provisions, who, having offered in payment money coined in the time of the Emperor Decius, was apprehended on suspicion of having discovered hidden treasure. The youth denied the charge, and conducted the Bishop and the Judge of Ephesus, before whom he had been carried, to the cave; where, on entering, the Bishop found the plate of lead, and after conversing with the men, he sent intelligence to Theodosius of this extraordinary event. The Emperor, on arriving at the cave, was admonished by the Sleepers not to be seduced by the heresy of the Sadducees, "as they were themselves commanded by the Lord to arise and declare to him the certainty of the Resurrection of the dead." Then again prostrating themselves on the earth, the men fell asleep; and "even to this day" says Gregory of Tours, from whom the above particulars are derived, "are resting in the very same place, clothed in short cloaks, made of silk or fine flax\*." Other authorities state, that the reliques of the Sleepers were conveyed to Marseilles in a large stone coffin, which is still shown there in St. Victor's Church†. In the Roman Calendar, the 27th of July has been assigned for the celebration of their anniversary.

Such is the legend that has given origin to the sculpture now under review: yet according to Ailred, not any thing was known in this country of the Seven Sleepers, till a relation of their names, lives, &c. was communicated by Edward the Confessor to Earl Harold, a Bishop, and an Abbot, who had observed him to smile (on a certain Easter-day, after he had partaken of the Eucharist) whilst seated at dinner in his palace at Westminster, and immediately afterwards to resume his accustomed gravity. Though from the above circumstances they imagined that a Divine revelation had been then made to him, no one dared to inquire the truth till he had retired from table, when in answer to their questions, he told them, that at the time to which they alluded, "*The eye of his mind* was extended towards the City of Ephesus, and even to mount Celion, where he beheld the proper countenances, the

\* "De Gloria Martyrum," Lib. II. cap. xcv.

† Vide Alban Butler's "Lives of the Fathers, Martyrs," &c. Vol. III. p. 292.

size of the limbs, and the quality of the clothes, of seven holy Sleepers resting in a cave. That while he was regarding them with a smile expressive of his inward joy, they suddenly turned themselves, in his sight, from the right side, on which they had rested during many years, to the left; and that this, their change of position, portended great misfortunes: for that they should lie seventy years on their left sides, during which time the Lord would visit the iniquity of his people, and deliver them into the hands of nations, who were their enemies, to reign over them." All were astonished at these words, and at the particulars which the King subsequently related of the Sleepers; and in order that posterity might credit this narration, it was judged expedient to send messengers with the King's letters to the Emperor of Constantinople, to inquire into the truth of the vision. The Earl proposed the sending a Soldier, the Bishop an Ecclesiastic, and the Abbot a Monk; and such persons were accordingly dispatched on this embassy.

The Emperor received them honourably; and by his command, they were met at Ephesus, by the Bishop, the Clergy, and the people; who introduced them into the cave, where the Seven Sleepers were found lying on their left sides, with garments and countenances such as the King had described. On this wonderful proof of Edward's vision, the messengers joined in prayer, and made offerings; after which returning to England, they reported to the King and the people the several particulars of this extraordinary event\*. In the representation on the frieze, the Messengers are seen on horseback, as arriving at the cave, where the Sleepers are recumbent on their left sides, as they appeared to Edward in his vision.

10. *St. John the Evangelist, in the garb of a Pilgrim, requesting alms of Edward the Confessor.* Next to God and the Virgin Mary, King Edward is said to have held St. John the Evangelist in the highest degree of veneration; and being one day assisting at the consecration of a Church to that Saint, he was addressed by a man in the habit of a Pilgrim, who requested an alms for St. John's sake. The King having already emptied his purse in alms-giving, drew his ring from his finger and gave it to the stranger, who returning an abundance of thanks, disappeared. Sometime afterwards two English Pilgrims, travelling in the Holy Land, were benighted and lost their way; whilst

\* "Decem Scrip." col. 395. Ran. Higden, in his "Polychronicon," Lib. VI. cap. xxviii, assigns this marvellous revelation to the year 1065.



in this distress they were met by a number of young men clothed in white, accompanied by two persons, carrying wax tapers, which cast a miraculous light. These were followed by "a venerable old man, with snow white hair, and of a wonderfully sweet aspect and innate gravity," who entering into conversation with them, conducted them into Jerusalem, where they were feasted very magnificently, and afterwards left to their repose. On the following morning they quitted the city, in company with the venerable stranger, who, when at a short distance from it, addressed them in these terms: "The Lord will make your homeward journey prosperous; and I, for the love which I bear to your King, will watch over you all the way, for I am St. John the Apostle, and Evangelist, and entertain the highest affection for your King, whom in my name I would have you salute: and lest he should require some token, return him this *Ring*, which, on the dedication of my Church, he gave to me, who then appeared to him in the garb of a Pilgrim. Tell him, that the day of his death is at hand, and that I will visit him within six months in such a manner that with me he shall follow the Lamb whithersoever he goeth." The Pilgrims then returned with the utmost expedition into their own country; and delivered the ring and message to the King; who burst into tears, and after inquiring all the particulars, dismissed them with gifts\*.

Brompton and Flete relate this legend somewhat differently, though the principal circumstances are the same. The former says that Edward was returning from the celebration of mass in the Church of Westminster, when he was accosted by St. John; and the latter states that when the Saint returned the ring to the Pilgrims at Jerusalem, he bade them tell the King that he should die within nine days. The Pilgrims replied, that 'there was not time to deliver the message:' he, in answer, told them to 'take no care of that,' and departed. They then walked some distance, till being weary, they fell asleep; and on awaking, found themselves in a field in Kent: from which place they hastened to the King at Havering Bower in Essex, and executed their mission†.

However fabulous this story may now seem, the greatest credit was given to it in former ages; and Edward the Second, at his Coronation, in allusion to it, offered at the altar in this Church a pound of gold, fashioned like a

\* Ail. Riev. in "Dec. Scrip." col. 397.

† Spor. "Hist." in Cot. Lib. Claudius A. 8.

King holding a Ring in his hand; and eight ounces of gold, made like a Pilgrim, extending his hand to receive it\*. Even the very Ring which St. John sent back from Paradise, was taken from King Edward's finger, on the first removal of his remains after his Canonization, and deposited among the holy relics in this fabric in commemoration of the miracle†.

The tenth compartment is not the only one on this frieze which has relation to the above legend; there being two others designed from the same story, namely, the 12th, which represents *St. John delivering the Ring and Message to the two Pilgrims*; and the 13th, which portrays *The Pilgrims returning the Ring to King Edward, in conformity with the Saint's command*.

11. *The Restoring of the blind men to sight by washing in the same water which had been used by King Edward*. One of the attendants in the Confessor's Court, observing four men at the door of the Palace, three of whom were totally blind, and the other partially so, recollected that he had witnessed the restoration of a blind man to sight, by washing his eyes in the same water in which the King's hands had been washed; and commiserating the misfortune of the persons before him, he privately procured some of the same water, with which, being fully persuaded of its efficacy, he washed the faces of the blind men, and having made on them the sign of the Cross, besought the Almighty to render it effectual, not for his own, but for the merits of the King: and the power of the Lord furthering his benevolent intention, the sight of the men was immediately restored‡. In the sculpture, the King is represented washing his hands in a laver on the right; and on the left, are the blind men, kneeling, with the attendant holding a basin to them: other figures are in the back-ground.

14. The 14th and last compartment has been called the '*Dedication of Edward the Confessor's Church*,' the final ceremonies of which act, we are informed, were directed by the Queen in consequence of the illness of King Edward, who was then lying upon his death-bed. An attentive examination of the sculpture, however, will render it evident that some other subject must have been intended, though it is not easy to determine to what event it actually refers. It displays a part of the transept and body of a church, close to which are two human figures in long garments, one of them bearing a sort of musical instrument resembling an ancient trumpet, the other holding up

\* Dart's "Westmonasterium," Vol. I. p. 5.

† Vide Vol. I, p. 27, and note.

‡ Ail. Riev. ubi sup. col. 393.



a kind of scroll. Near the latter is a cask, or barrel ; and in the vacant space beyond, are some slight remains of a third human figure, which has been destroyed. On the north side, against the upper part of the transept, is a small mutilated animal resembling a sphinx, or lion.

All the above sculptures appear highly relieved, from the frieze having been hollowed out into a deep concave behind them. The general height of the principal figures is about one foot. The fourth and fifth compartments are wrought on the same stone ; with the exception of a small portion of King Edward's bed, which is continued on the succeeding one. Each of the other subjects occupies a single stone, excepting a small part of the seventh. The surmounting cornice has been very richly decorated with a running pattern of perforated foliage, (now greatly broken,) representing strawberry-leaves\*.

The design of the lower part of the Screen is extremely elegant ; and the variety of delicate lace-work tracery which it exhibits can hardly be paralleled. In its original and complete state, when its niches were filled with statues, and its rich gilding and colouring were perfect, it must have had an exceedingly beautiful appearance†. It consists of three principal divisions : the central one has a recessed basement seat, with a double range of pannelled arches behind : these are separated, in the upright, by small triplicated columns from which spread the groinings of five most elaborately-wrought canopies, all sadly mutilated. Each of the side divisions consists of an elevated doorway, flanked by full-sized niches, having octagonal pedestals, and canopies of similar elaborateness to those in the middle compartment, but in somewhat better preservation. The head of each doorway has a low circular arch in front, formed by a compound curve, and in the recess behind, is a slightly pointed arch, under which the doors are hung : the

\* The whole of the Frieze and Cornice are represented in PLATES VI and XI, on a scale of one inch to a foot. Its length is thirty-eight feet six inches, and its breadth two feet and three quarters nearly. The fragment and sculptured stone seen in the cornice immediately over Compartment 5, Plate VI, formed no part of the original work, but has apparently been introduced to fill up a broken place.

† The general ground-work of the colouring appears to have been a deep brownish red : the smaller mouldings seem to have been tinted with blue. Most of the gilding has turned black, or peeled off from the corrosion of the ground ; but the gold is still very bright where it has been preserved from the air, as on the inside of the northern doorway.

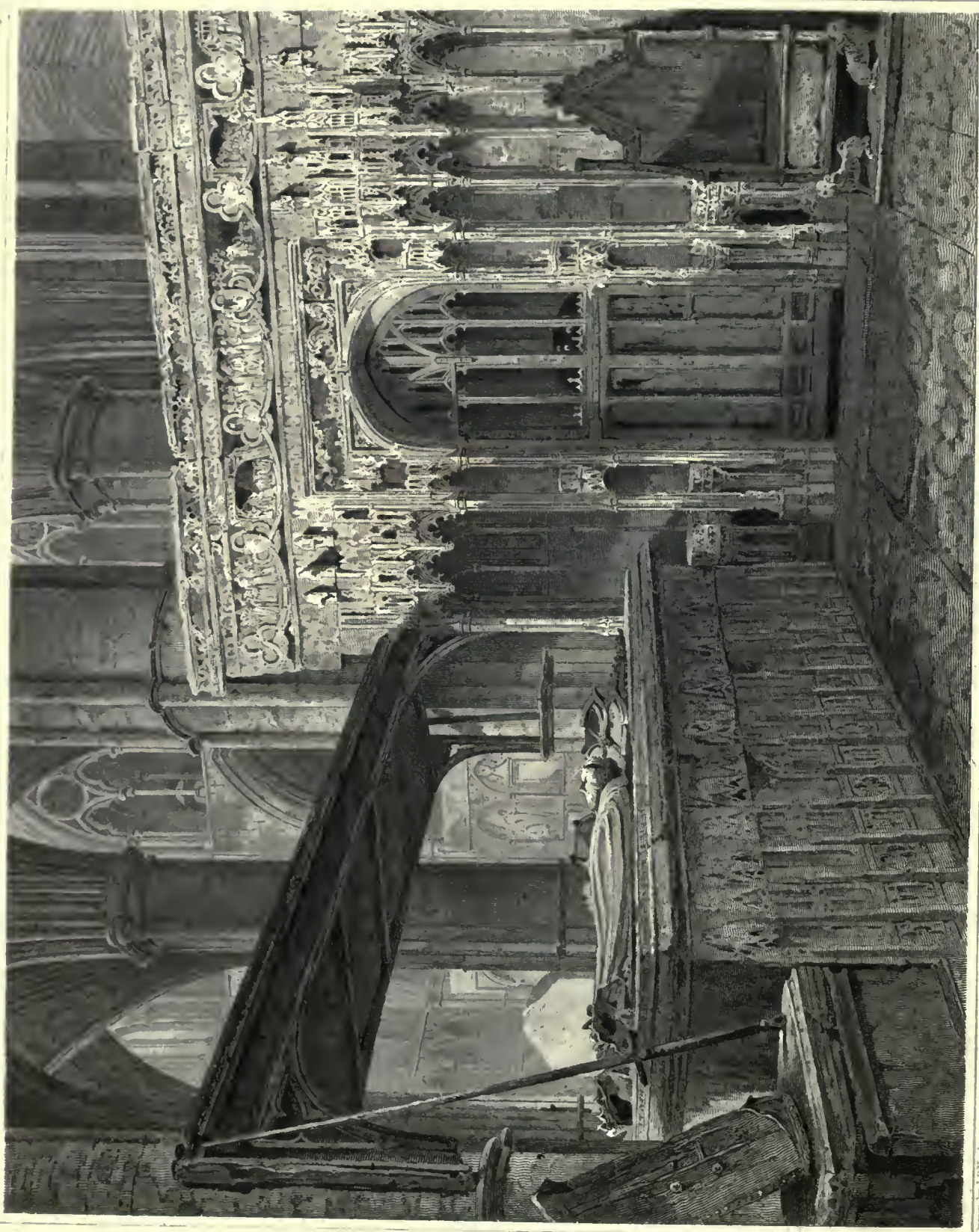
latter are cancellated in the Pointed style, and neatly carved. In the deep hollow of the architrave above each doorway, are the remains of some beautifully sculptured foliage; and on each side, are two small niches with ornamental canopies and pedestals: the foliage is perforated and deeply undercut; that over the northernmost door represented vine branches and leaves; the other appears to have been designed from the acanthus, or hemlock species.

The canopies of the larger niches originally displayed a most ingenious variety of elegant designs, all of them having been differently sculptured. They were surmounted by three tiers of arched towers, (as may be seen from the remains) crowded with finials, and terminating in pinnacles. The groined-work of the soffites diverged from the capitals of the small columns, (which divided the backs of the niches into a kind of pannelling) and was so delicately, as well as elaborately wrought, that it might almost be compared to filigree-work. The tracery in the soffites of the southernmost canopy concentrates in an heraldic rose; that of the corresponding canopy terminates in a rich pendant. Small buttresses, of a peculiar form, ornament the sides of the principal niches; and that the latter were once occupied by statues, is evident, from the holes wherein the braces were inserted to stay them being yet visible. It is exceedingly probable that this Screen, when in its perfect state, had various other ornaments than what have been described in these pages; since an attentive eye may still trace a *fleur-de-lis*, with a nosegay, or bunch of flowers below it, in the concave of the lowest of the small niches on the south side of the northern doorway. The latter ornament appears to have been formed with a kind of plastic composition; and that such was in use at a very early period can be proved by referring to the minute decorations of the Painted Chamber; and to those above the ceiling of the present House of Commons\*.

\* The Painted Chamber is connected with the House of Lords, and is, at present, (September, 1819) undergoing some repairs and alterations for the better accommodation of the Peers. It was originally one of the principal apartments of the ancient Palace of our Kings at Westminster. How well it deserved its name, may be known from its present appearance, although the adornments are now in a most wretched state of dilapidation. The walls were, literally, covered with paintings, and with close writing in Latin and Norman French; and even the splays of the windows were similarly embellished. In most of the subjects, the figures appear to have been the size of life, and some are yet to be distinguished that possessed great character, as well as correctness of form. *Oil colours* were certainly







Drawn by J. H. Stale.

# WESTMINSTER ABBEY.

VIEW IN EDWARD THE CONFESSORS' CHAPEL, SHEWING RICHARD THE 2<sup>D</sup> MONUMENT, THE CORONATION CHAIR, &c. &c.

By SIR RICHARD COULT HOARE, Bart. &c. &c. A Distinguished patron of Antiquarian and Topographical Publications. This Print is inscribed  
with sentiments of profound Respect by J. P. Neale.

Engraved by W. Woollett.



The principal admeasurements of the Screen are as follow. Entire height, fourteen feet two inches. Extreme length of entablature, thirty-eight feet six inches; width of ditto, two feet eight inches: general length below, thirty-seven feet. Width of central compartment, thirteen feet three inches. Breadth of doorways, three feet six inches: height of ditto, to the top of the pointed arch, ten feet ten inches; ditto to the middle of the circular arch, eleven feet. Width of the large niches, between the buttresses, two feet one inch and a half; height of ditto, to the centre of the groining, six feet\*.

The few writers who have attempted to determine the age of this Screen have assigned it to periods extremely remote from each other. There does not, indeed, appear to be any known record either of the time when it was made, or of the persons at whose charges it was undertaken. Mr. Hawkins, to whom the entire credit is due, of being the first to give a detailed Expli-

used in the decorations of this Chamber; and not any doubt can be entertained of its having been thus painted long before the presumed discovery of oil-painting falsely attributed to Van Eyck. These curious vestiges of ancient art are now, in all probability, doomed to effectual destruction amidst the reparations which are in progress. It is fortunate that there are accurate draughts and plans, on a large scale, still preserved of this Chamber, as it appeared previously to the alterations made by the late Mr. Wyatt, in the year 1800; together with all the peculiarities of the architecture then visible, as well as of the Tapestry, representing the Siege of Troy, &c. which Sandford has so particularly noticed in his "Coronation of James the Second and Queen Mary." They were made by Mr. Capon, Architectural Draftsman to the Duke of York; and still form a part of his own unrivalled collection of Drawings and Sketches illustrative of the ancient City of Westminster. Whilst on this subject, it may not be undeserving of remark, that there is yet remaining, between the ceiling and the roof of the present House of Commons, (which was originally a Chapel dedicated to St. Stephen, and rebuilt by Edward the Third) on the stone-work below one of the arches on the west side, a small head, in oil, of a male figure, nearly equal to a well-executed miniature.

\* The south end of this Screen is shewn in PLATE XIII, in the exact dilapidated state in which it now appears. The broken canopies and crumbling foliage; the historical sculptures; the peculiarly-formed double arch, (viz. circular without, and pointed within) above the door, and the singular buttresses at the sides, are all accurately delineated. It is the more necessary to advert to these circumstances, inasmuch as this excellent specimen of art, though several times engraved, has never yet been portrayed with correctness. The elevation given by Dart, (Vide "Westmonasterium," Vol. II. p. 24,) which represents the Screen as in complete repair, and which it certainly was not, even in his age, is perhaps the most unfaithful of the whole: amongst its numerous errors it represents the Sculptures as being all of equal size, and at equal distances from each other. In the annexed Plate, a small portion of the vaulting and columns of the Choir is seen beyond the Screen; and in the distance, beyond Richard the Second's tomb, appears the western part of the South Transept, with some faint traces of the monuments of Dr. Stephen Hales, and Dr. Edward Wettenhall.

cation of the Sculptures on the frieze \*, has stated it to have been erected by Henry the Third, for the purpose of "transmitting to posterity the several events of the Confessor's Life;" and he thence infers it to be "upwards of five hundred years old." In the total absence of documentary evidence, it is very difficult to discover the true era of this admirable work; yet there are circumstances connected with it, which may, in some degree, enable us to ascertain the fact. That it was not erected by Henry the Third, is clear; not only from the general style of the composition, (which bespeaks a far more advanced state of the decorative parts of the Pointed architecture than was practised in his reign,) but, likewise, from the situation of the wooden canopy over the contiguous tomb of Richard the Second, and which has evidently been cut away on the north side to make room for the stone-work of the Screen. This latter circumstance furnishes a decided proof that the Screen must have been subsequent to the canopy. Richard died in 1399, but his remains were not inhumed on this spot till the year 1414, when Henry the Fifth caused them to be removed hither from Friar's Langley; and, according to some authorities, erected over them the present monument. It may be questioned, however, whether this tomb was not raised by King Richard himself, in memory of Anne of Bohemia, his first Queen; whom he is known to have most affectionately lamented, and splendidly interred, and whose arms, impaled with his own, are emblazoned on the canopy: yet admitting it to be so, the general argument is but little altered, as the Queen's decease occurred in 1394. The tomb of Edward the First occupies a corresponding situation with that of Richard; and the canopy over it has in like manner been curtailed to make room for the Screen.

The monumental, or chantry, Chapel of Henry the Fifth, which forms the east end of St. Edward's Chapel, was most probably erected in the early part of the reign of his son, Henry the Sixth; as that Sovereign, in his twenty-third year (anno 1445) in place of 100*l.* yearly, which had been given for the celebration of his Father's Anniversary, endowed it with lands at Ledcombe Regis, and Offord Cluny†. The ornaments of that Chapel, though of a very elegant and enriched character, are neither so elaborate nor yet wrought with such minute delicacy, as those of the Screen. There is, however, a

\* Vide Carter's "Specimens of ancient Sculpture," &c. Vol. I. p. 5.

† Rymer's "Fœdera," Vol. XI. p. 89.



sufficient degree of resemblance between the forms of the canopies and the middle divisions of the small buttresses, to warrant the conjecture that the periods of their construction were not essentially remote. In the Chapel of Henry the Seventh, the Pointed Architecture was carried to the utmost profusion of luxuriancy in sculptural decoration, and intricacy of design; and in both these respects, it exceeds the florid richness of the Screen, which may therefore, with much propriety, be regarded as of an earlier date. From these united considerations it naturally results, that the Screen was erected in the intervening period, between the completion of Henry the Fifth's Chantry, and Henry the Seventh's Chapel; and it is not improbable but that Henry the Sixth may himself have been at the charges of the workmanship, as he was of a very devout frame of mind, and is known to have held the memory of the Confessor in high veneration\*.

THE SHRINE, or TOMB, of KING EDWARD, stands nearly in the middle of his Chapel. The original work, though greatly dilapidated, must be regarded as a curious vestige of antiquity; but all the wooden superstructure is of a much later date, and in a different style of composition. Edward died on the 5th of January 1065-6, and he was interred on the 12th of that month before the high altar. His peculiar sanctity obtained his memory such great repute, that William the Norman, on acquiring possession of the throne, made it one of his first cares to perform his devotions at his tomb; and two palls to lay over it, are enumerated among the rich offerings which he made on that occasion. On the Christmas day following, he was crowned by the side of Edward's sepulchre, and at a subsequent period, he caused a more curious and costly tomb of stone to be erected over his remains.

Among the miracles attributed to King Edward, even in his life-time, was that of curing the glandular swellings in the neck, since called the King's evil; and after his interment, many extraordinary cures are reputed to have been wrought at his tomb, in every description of disease and infirmity. These miraculous gifts so increased his reputation, that he was worshiped as a Saint long before he was canonized; yet that ceremony, though once refused

\* The above opinion may be corroborated by a reference to the dresses of the various figures introduced on the Frieze, which bear a very close similitude to the costume of Henry the Sixth's reign; and it is decidedly ascertained that our ancient sculptors were accustomed to represent past events in complete accordance with the habits and manners of their own age.

by the Supreme Pontiff, was not long wanting to augment his renown. The second Embassy to Rome was despatched by Abbot Lawrence, and being strengthened by the interest of Henry the Second, (who had himself attested the truth of the catalogue of Edward's miracles) it proved successful; and the Pope, Alexander the Third, pronounced the order for his Canonization in a public manner. He then enrolled him in the Calendar of Saints; and directing his Bull to the Abbot and Convent of Westminster, enjoined "that the body of the glorious King should be honoured here on Earth, as he himself was glorified in Heaven\*."

On the return of the messengers, the remains of the Sainted Monarch were solemnly translated by Archbishop Becket into a new and "precious Feretry," or Shrine, which had been purposely prepared by Henry the Second, at the Archbishop's suggestion. This removal took place on the 3d of the ides of October, 1163, nearly ninety-nine years after Edward's interment; yet his body, according to the monkish historians, was still entire and uncorrupted, and his joints as flexible as if they had been alive. Even the triplicated garments wherein he had been buried were so fresh and undecayed, that the Abbot caused them to be wrought into three embroidered copes; which, together with the identical Ring that St. John had sent back from Paradise, were long afterwards preserved amongst the sanctified reliques of this Church. When the corpse was again arrayed, it was inclosed in a chest of wainscot and deposited in the Feretry†. The anniversary of this translation was observed with great ceremony, till Henry the Third removed the body into a new Shrine in the year 1269; and to those who strictly and religiously kept it, were granted *Indulgences* of nineteen years, and one hundred and three days, with participation in all spiritual benefits, and remission of a seventh part of their sins.

When the Choir and eastern division of the Abbey Church had been sufficiently completed by Henry the Third, to admit of the celebration of Divine Service, that Sovereign "being grieved," according to Wykes, "that the reliques of St. Edward were poorly enshrined and not elevated, resolved that

\* Vide Vol. I. p. 26, 27. In the Romish Church, a new Canonization is a business of great formality; and four pompous volumes in folio were published on this subject between the years 1734 and 1738, by the Archbishop of Bologna, afterwards Pope Boniface the Fourteenth.

† An image of the Virgin Mary, "beautifully framed, of ivory, and much esteemed by him," was given to this Feretry by Archbishop Becket.



so great a Luminary should not lie buried, but be placed high, as on a candlestick, to enlighten the Church.\*" He, therefore, gave orders for its re-translation into the new Shrine in this Chapel; and in the sight of all the principal Nobility and Gentry of the land, who were assembled here, He and his brother Richard, the King of the Romans, carried the chest containing St. Edward's remains upon their shoulders, to the new Shrine, wherein it was deposited with vast ceremony and exultation. The Princes Edward and Edmund, together with the Earl of Warren, the Lord Philip Basset, and others of the Nobility, assisted to support the chest; and we are informed by Matthew of Westminster†, that on seeing it exalted, the devils were instantly

\* Wyke's "Chron." p. 88. To understand the above expressions, it may be requisite to consider that in rebuilding the Church, the pavement had been much raised, so that the old Shrine no longer maintained its relative height. It would seem, also, from an expression in Fabian's "Chronicles," (p. 366, edit. 1811) that the tomb was no longer before the High Altar, "but in the *syde* of the quere, where the Monkes now syng." This must have arisen from the enlargement of the Church, which was much extended in breadth towards the north.

† This historian relates the following particulars of an extraordinary Festival celebrated at Westminster by Henry the Third, when he knighted his son Edward, and conferred on him the Dukedom of Aquitain. After mentioning the royal summonses on this occasion to those, who, by inheritance or fortune, were thought entitled to the honour of Knighthood, he proceeds thus.

"Three hundred Youths, therefore, the sons of Earls, Barons, and Knights, being assembled together, to each of them was distributed, as much as he wanted, of purple cloth, silk, fine linen, and tunicks wrought with gold. And as the Royal Palace of Westminster, though large, was incapable of containing the numbers of those who were assembled, the orchards and walls, near the Temple (in London) were destroyed, and tents set up in which the Youths might dress themselves in their golden dresses. On the night preceding the Ceremony, as many of the Knights, as the Temple Church could contain, kept their vigils in it: but the Prince of Wales, by command of his father, together with the Youths of higher rank, kept his vigils in the Church of Westminster. So loud was the sound of the trumpets and fifes, and the voices of those present, unable as they were to contain their joy, that the singing of the Monks could not be heard from one side of the choir to the other. The next day the King girt his son with the military belt, in his own palace, at the same time conferring on him the Duchy of Aquitain. The Prince, therefore, being himself made a Knight, went to the Church of Westminster, in order to invest his companions with the same dignity. So great was the pressure before the High Altar, that two of the young Knights were stifled, and several others fainted; although each of the Knights had, at least, three others, to lead him forward and to guard him. The Prince himself, on account of the pressure, girt his Knights on no less sacred a place than the High Altar; employing these, his brave companions, to divide the crowd. There were brought before the King in glorious pomp, *two Swans*, gorgeously caparisoned, with their beaks gilt; (a most pleasing spectacle to the beholders) on which the King made a vow before God and the Swans, that he would march into

cast out of two possessed persons, who had come purposely (the one from Ireland, the other from Winchester) to receive benefit on the day of St. Edward's removal! After the ceremony of the translation was concluded, King Henry gave a magnificent feast to all ranks of the assembled multitude; and it appears from the annals of the Church of Winchester that so warm a dispute arose between the Mayors of London and Winchester, in regard to their respective right of presenting the cup to the King, and serving him with viands, that Henry was afraid to settle the controversy, and was obliged, on this occasion, to depart from the usual custom of wearing the crown\*.

The anniversary of St. Edward's translation, namely, October the 13th, was for nearly three centuries observed with great solemnity and splendour; and many rich offerings were made, by different Monarchs, at the Altar which had been erected at the west end of the Shrine, and dedicated to its sainted occupant. The upper part of the Shrine itself was either of gold, or plated with gold, and adorned with precious stones: the whole being so admirably wrought that the workmanship exceeded the materials. Numerous rich gifts were bestowed on it by Henry himself; and his son Edward the First, (who had been named after the Confessor) deposited here the Scottish Regalia. The golden Coronet of Llewellyn of Wales, with various jewels, were likewise given at this Shrine, by Prince Alphonso, Edward's third son, in the year 1280; and Edward the Second, on his Coronation, gave two small figures in gold (weighing together one pound eight ounces) representing St. Edward and the Pilgrim, in allusion to the legend before described. Other Sovereigns increased the riches and splendour of the Chapel by their various oblations, and its wealth continued to augment till the Reformation, when it was despoiled of all its valuables. But the lower part of the Shrine, which inclosed

Scotland to avenge the fate of John Comyn, and to punish the perjury of the Scots; obliging the Prince and other great men of the kingdom to swear to him, that if he should die first, they would carry his body into Scotland, and would not bury it, till the Lord should have made them victorious over the perfidious usurper and his perjured adherents."

\* "An. 1269. S. Edwardus a veteri feretro in novum translatus est, presente Domino Henrico Rege, qui, secundum edictum suum coronam portare disposuit, sed non portavit! Unde vindicantibus sibi jus et consuetudinem de pincernaria Wintoniæ et Londini civibus, noluit Rex, ut quis eorum serviret, propter discordiam et periculum quod possit imminere, sed jussit utramque partem discumbere: unde Londonienses, recessere indignantes, Wintonienses vero remanserunt edentes et bibentes in curia." Ann. Eccles. Wigorn.



the sainted' reliques of the Confessor, was suffered to remain, as well from respect to the royal dignity, as from feelings of regard for Edward's general character as a Legislatôr, and a devout, though credulous man.

The very high degree of veneration in which the Confessor's memory was held, will be readily appreciated from the foregoing pages; yet a few other particulars relating to this subject may not be uninteresting. On St. Edward's day (viz. that of his translation) the principal Citizens of London, in their corporate capacity, were accustomed to visit his Shrine; and at the same time, grand processions with waxen tapers were made to it, by all the religious Communities of the metropolis. The splendours of the festival were frequently heightened by the presence of the Sovereign and his Court; and we are informed that in the year 1390, Richard the Second and his Queen sat crowned in this Church, with their sceptres in their hands, during the celebration of mass on this anniversary\*. But it was not on this day, alone, that Edward's memory was thus honoured: on all extraordinary occasions, and at the three great feasts of Christmas, Easter, and Whitsuntide, his Shrine was the principal resort of the people. Here vows were made, thanks returned, prayers offered up, and benefits solicited. Superstition and real Piety were equally zealous in their devotions; and every rank of society, from the Prince to the vagrant, flocked hither to make their oblations.

The seizure of Henry the Fourth, with his last mortal fit of apoplexy, (March 20, 1409) whilst performing his devotions at this Shrine, when on the eve of his departure for the Holy Land, has been mentioned in the preceding volume†. "He became so syke," says Fabian‡, "whyle he was makynge his prayers, to take there his leve, and so to spede hym vpon his iournaye, that such as were aboute hym, feryd that he wolde have dyed right there; wherefore they, for his comfôrte, bare him into the Abbottes place, and lodged hym in a chamber, and there, upon a paylet, layde hym before the fyre." — This was in the Jerusalem Chamber, in which, shortly after he had recovered his senses, and declared to his attendants, on being told the name

\* Richard the Second selected the Confessor as his patron Saint, and bore his arms. Henry the Fifth, also, had his arms and figure engraven on his great seal, together with King Arthur and his arms. Dart supposes, and with much probability, that the portrait of Richard II, now in the Jerusalem Chamber, was painted on the above occasion.

† Vide p. 87.

‡ "Chronicles," p. 576, 577.

of the Chamber, that it had long been prophesied he should die in *Jerusalem*, he expired\*.

In the year 1415, on the morrow after the festival of St. Simon and St. Jude, when the news of the great battle of Agincourt had arrived in London, the Queen (Henry the Fourth's widow) and her attendants, made their offerings at St. Edward's Shrine in gratitude for the victory; and on the same day, the Mayor, Aldermen and Livery of London, with all the religious men of the different orders, came hither in solemn procession to offer up their thanksgivings for the same ever-memorable triumph. Here, also, Edward the Fourth, on the 3d of March, 1460, made his offerings; after hearing the singing of *Te Deum*, on the occasion of the people assenting to his being King, when the question was asked them in Westminster Hall; where he had previously sat to hear their determination, with St. Edward's Sceptre in his hand. At this Shrine, likewise, Richard the Third and his Queen made their oblations before their Coronation, in the Choir, on the 6th of July 1483; after having walked in procession bare-footed, from the King's seat, or *Bench*, in Westminster Hall. Many other instances of the distinguished reverence paid to St. Edward's remains are incidentally related by different historians.

Among the numerous reliques which were deposited here, and which were under the direct charge of the 'Keeper of the Feretry,' (who was chosen from the senior monks) was the crystalline vessel of our Saviour's blood, that had been presented with such great solemnity by Henry the Third, in 1247†. The famous stone, also, which was marked with the impression of the foot of Christ, as indented at his Ascension, and had been brought into England by the Friars' Preachers, was another of the holy reliques, which was here kept; and had been given by Henry, together with a thorn of Christ's crown, and various remains of Saints; including an arm of St. Sylvester, and a tooth of St. Athanasius! Here, likewise, was preserved a large piece of our Saviour's cross, richly adorned with gold, silver, and precious stones, which had been

\* Shakespeare, in his second part of the play of Henry the Fourth, has thus alluded to the above event: the King says,

"Laud be to God! Even thus my life must end:  
It hath been prophesied to me many years,  
I should not die but in Jerusalem;  
Which vainly I supposed the Holy Land."

† Vide Vol. I. p. 49, 50, for various particulars of this transaction.



brought from Wales by Edward the First in the year 1285 ; and, also, the scull of St. Benedict, which had been given by Edward III. When these *inestimable* valuables were not exposed to the awe-struck gaze of the devotee, they were lodged in a secure repository, the site of which is now occupied by the tomb of Henry the Fifth.

This Shrine is evidently the work of two distinct periods ; the styles of composition, as well as materials, of its upper and lower divisions being essentially different. All the ancient part is of stone, curiously inlaid with mosaic : its general form is a parallelogram, surmounted by an entablature, and standing on a basement seat. Its height, including the cornice, is nine feet ; its width, at the west end, five feet four and a half inches ; and its length nine feet five inches. On each side are three recessed arches, or niches, trefoil-headed, and separated by pilasters ; above which is a range of seven compartments once pannelled with lozenges of porphyry, (placed alternately upright and lengthwise) within involved guilloche borderings. The entablature was originally supported at the east end by two spiral, or twisted, pillars, only the capital of one of which now remains ; and at the west end by a mosaic facing, resting on similar pillars : but the latter have no capitals, and their plinths, if such there be, are embedded in the ground. The sides, back, and soffit, of every arch, have been enriched with mosaic pannellings of various patterns, not any two arches exhibiting a corresponding design : yet the tesserae, though fixed in a very strong cement, have been mostly picked out ; not so much, perhaps, from mere wantonness, or purposed mischief, as from the superstitious veneration of devotees\*. On the lower fascia of the architrave, was the following jingling inscription in Roman characters. The

ANNO MILLENO—DOMINI, CVM SEXAGENO  
ET BIS CENTENO—CVM COMPLETO QVASI DENO,  
HOC OPVS EST FACTUM,—QUOD PETRVS duxit in actvm,  
*Romanus civis* :—*homo* CAUSAM NOSCERE SI VIS,  
REX FUIT HENRICVS—SANCTI PRESENTIS AMICUS.

\* Such great sanctity is still attached to this Shrine, that a part of the stone basement seat, on the east side of the South Transept, has been worn into a deep hollow by the feet of the devout Catholics who occasionally attend here early of a morning ; and who, from this point, can just obtain a view of the upper division of the Shrine. It is still, also, within the recollection of some aged members of this Church, that previously to the French Revolution, the very dust and sweepings of the Shrine and Chapel of St. Edward were preserved and exported to Spain and Portugal in barrels !

letters inserted in Italics, as here-printed, may yet be traced by the indents visible in the cement.

The artist here mentioned was Pietro Cavalini; whom Walpole conceives to have been the designer of the beautiful Crosses which Edward the First erected to the memory of his first Queen\*. He is supposed to have accompanied Abbot Ware to England, either on his first, or second visit to Rome, in the latter part of Henry the Third's reign. Weever says, that the Abbot brought with him "certain workmen and rich porphyry stones, whereof he made that singular, curious, and rare Pavement before the High Altar; and with those stones and workmen he did also frame the Shrine of Edward the Confessor†." Three lozenges only, of porphyry, each measuring about nine inches in width, are now remaining: they are at the west end.

In place of the above verses, which it is probable were effaced at the Reformation, there now appears the following imperfect inscription (in gilt capitals on a dark ground) which Widmore attributes to Abbot Fekenham‡. The words in Italics are supplied from this writer.

On the south side—OMNIBVS INSIGNIS: VIRTVTVM: LAVDIBVS: HEROS: SANCTUS: EDWARDUS.—On the east end, *Confessor, rex venerandus: quinto DIE.*—On the north side, *jam MORIENS 1065. SVPER: ÆTHERA: SCANDIT. SVRSVM CORDA. I. F.*

The upper division of the Shrine, which is of wainscot, consists of two stories of unequal dimensions. On each side of the lower story, are six semi-circular arches, pannelled, and separated from each other by pilasters of the Ionic order; and at each end is a broad flat arch, flanked by similar pilasters. The other story has four arches on each side, and two at the ends, separated by coupled pilasters of the Corinthian order. Each story had its proper entablature, but these have been nearly demolished; and the whole was surmounted by a gable roof, which has been entirely destroyed. All the wood-work was inlaid to correspond, in some measure, with the mosaic

\* "Ancc. of Painting," Vol. I. Walpole's supposition is, most probably, erroneous; as Queen Eleanor's decease did not occur till 1298; and Cavalini, if then living, must have been full seventy years of age. Besides, the style of the composition of St. Edward's Shrine, Henry the Third's Tomb, and the Mosaic Shrine of the martyrs Simplicius and Faustina, now at Strawberry Hill, (all which are known to be Cavalini's) are in every respect different from those of the Crosses alluded to; the former being of corrupted Roman architecture, and the latter in the enriched Pointed style.

† "Fun. Mon." p. 485.

‡ "Hist. of West. Abbey," p. 75.



enrichments of the ancient Shrine\*. The present coffin of the pious Edward, which may be seen from the parapet of Henry the Fifth's Chapel, is deposited within the ancient stone-work, about the height of the architrave. It was made by order of James the Second, (who commanded the old coffin to be enclosed within it) of strong planks, two inches thick, cramped, or banded with iron†. The entire height from the pavement to the top of the Shrine, is fourteen feet nine inches.

\* The *View in Edward the Confessor's Chapel*, PLATE XXXV, contains an accurate representation of the north-east side of the Shrine; as well as of the Monuments of Queen Eleanor, Henry the Fifth, and Edward the Third.

† In the year 1688, there was a singular narrative put into circulation, under the name of Charles Taylor, Gent. but actually written by Mr. Henry Kcepe, the author of the "*Monumenta Westmonasteriensia*," relating to the finding of a Crucifix and Gold Chain in King Edward's Coffin; which, either from design or accident, had a hole broken through the lid, when the scaffolding was removed that had been erected for the Coronation of James the Second and Queen Mary, in the year 1685. It appears from the account, which is somewhat prolix, that several weeks had elapsed after the coffin had been injured before the writer inspected the opening, which was "about six inches long and four broad." On putting my hand into the hole," he continues, "and turning the bones which I felt there, I drew from underneath the shoulder bones a *Crucifix* richly adorned and enamelled, and a *Gold Chain* of twenty-four inches long." After these articles had continued in his own possession "about a month," and in the mean time been shewn to the Archbishops of York and Canterbury, "who look'd upon 'em as great pieces of antiquity," he was introduced by the Dean of Westminster to the King, at Whitehall, "who accepted the *Sacred Treasure* with much satisfaction;" and soon afterwards sending to the Abbey, ordered the old coffin to be inclosed in a new one, "that no abuse might be offered to the sacred ashes." The head of the sainted Monarch was "firm and whole," and the jaws full of teeth. "A list of gold about an inch broad, in the nature of a coronet, surrounded the temples. There was also in the coffin white linen, and gold-coloured flowered silk, that looked indifferent well, but the least stress put thereto shewed it was well nigh perished." Both the Chain and Crucifix were of pure gold; the former consisted of oblong links, curiously wrought, and connected by a gold locket, &c. (ornamented with two large red stones, supposed to be rubies) from which the Crucifix was dependent: the latter resembled a cross bottony in its form, excepting that the perpendicular beam was about one-fourth longer than the transverse one. It was richly enamelled, "having on one side the picture of our Saviour Jesus Christ, in his passion, wrought thereon, and an eye from above casting a kind of beams upon him; whilst on the reverse is pictured a Benedictine Monk, and on each side of him, these capital Roman letters:"

(A)	P
On the right limb, thus Z A X—and on the left, thus A C	
A	H

The Cross was hollow, for the purpose, as presumed, of containing some relique, and could be opened by two little screws at the top; its length was four inches.

The tombs of Sovereigns which surround this Chapel, commencing near the north end of the Screen, and continuing to the south, are those of Edward I, Henry III, Queen Eleanor, Henry V, Queen Philippa, Edward III, and Richard II, and his first consort Queen Anne.

The tomb of EDWARD THE FIRST is composed of five large slabs of Purbeck marble, standing on a similar basement, which forms a double step above the pavement. Its extreme plainness furnishes a striking contrast to the rich ornamental work of the other tombs; and forcibly recalls to our recollection the disgraceful neglect with which Edward the Second treated the last injunctions of his dying parent. "Anone as his fader," says Fabian, "was buried, and his exequy *scantly fynysshed*," he recalled his favourite Piers de Gaveston, and relapsed into all his former irregularities. He appears, indeed, to have held his father's advice and memory in equal disregard; yet succeeding Monarchs paid greater respect to our English Justinian, and several Royal Warrants are extant, for removing the cere-cloths round his body in order to preserve his remains\*.

\* The above Warrants, or Writs, '*De cera renovanda circa corpus regis Edwardi Primi*,' were directed to the Treasurer and Chamberlain of the Exchequer. The following is a copy of one of the Warrants issued by Richard the Second:—"Rex Thesaurario et Camerariis suis salutem. Mandamus vobis quod ceram circa corpus celebris memorie Dominis Edwardi nuper Regis Angliæ progenitoris nostri filii Regis Henrici, in Ecclesia beati Petri Westm. humatum de donariis nostris renovari facietis, prout hactenus fieri constituit. Teste rege apud Westmonasterium. 11 die Julii."

These Writs, with some other particulars relating to King Edward's interment, inserted in Rymer's *Fœdera*, gave rise to a strong desire amongst the principal members of the Society of Antiquaries, to ascertain the state of the Royal Corpse, &c. and the permission of Dr. Thomas, the then Dean of Westminster, having been obtained, the tomb was opened on the 2d of May, 1774, in presence of the Dean, and about fifteen or twenty other persons. Sir Joseph Ayloffe, Bart. who was one of the most active members of the Society, afterwards published a full account of this transaction; and from his narrative, the ensuing particulars are derived.

On opening the tomb there appeared a plain coffin of Purbeck marble, (laid on a bed of rubble stone) having a lid of the same substance, which, though not cemented to the sides, was so closely fitted to them that no dust could penetrate the crevice. "The Royal corpse was found wrapped up in a large square mantle of strong, coarse, and thick linen cloth diapered, of a dull, pale, yellowish brown colour, and waxed on its under side. The head and face were covered with a *sudarium*, or face-cloth, of crimson sarsnet; the substance of which was so much perished as to have a cobweb-like feel, and the appearance of fine lint. When the folds of the external wrapper were thrown back, and the *sudarium* removed, the body was discovered richly habited, adorned with ensigns of royalty, and almost entire. Its innermost covering seemed to have been a very fine linen cere-cloth, dressed close to every part of the body; and super-induced with such accuracy and exactness that the thumbs



This Prince died at Burgh-on-the-Sands, in Cumberland, on the 7th of July, 1307; and he was buried here in the succeeding October. The words,

and fingers of both the hands had, each of them, a separate and distinct envelope of that material. The face, which had a similar covering fitted close to it, retained its exact form, although part of the flesh appeared to be somewhat wasted: it was of a dark brown, or chocolate colour, as were the hands and fingers. The chin and lips were entire, but without any beard; and a sinking, or dip, between the chin and under-lip, was very conspicuous: both lips were prominent; the nose short, as if shrunk, but the apertures of the nostrils were visible. There was an unusual fall, or cavity, on that part of the bridge of the nose which separates the orbits of the eye-balls; and some globular substance, possibly the fleshy part of the eye-balls, was moveable in their sockets under the envelope. Below the chin and under-jaw, was lodged a quantity of black dust, which had neither smell nor coherence; but whether the same had been flesh or spices could not be ascertained. One of the joints of the middle finger of the right hand was loose, but those of the left were quite perfect.

"Above the cere-cloth was a dalmatic, or tunic, of red silk damask; upon which lay a stole of thick white tissne, about three inches in breadth, crossed over the breast, and extending on each side downwards nearly as low as the waist, where both ends were brought to cross each other. On this stole were placed, at the distance of about six inches from each other, quatrefoils of filigree-work, in metal gilt, elegantly chased in figure, and ornamented with five pieces of beautiful transparent glass, or paste, some cut and others rough, set in raised sockets. The largest of these pieces is in the centre of the quatrefoil, and each of the other four is fixed near the angle; so that, together, they form the figure of a quincunx. These false stones differ in colour; some being ruby, others, a deep amethyst; some, again, are sapphire; others white; and some a sky-blue. The intervals between the quatrefoils on the stole, are powdered with an immense quantity of very fine beads, resembling pearls; drilled and tacked down very near each other, so as to compose an embroidery of most elegant form, and not much unlike that which is commonly called the true-lover's knot: these beads, or pearls, are all of the same size, and equal to that of the largest pin's head; they are of a shining silver-white hue, but not so pellucid as neck-lace beads and mock pearls usually are.

"Over these habits is the royal mantle, or pall, of rich crimson satin, fastened on the left shoulder with a magnificent *fibula* of metal, gilt; and composed of two joints pinned together by a moveable *acus*, resembling a cross garnet hinge. This *fibula* is four inches in length, richly chased, and ornamented with four pieces of red, and four of blue, transparent paste, (similar to those on the four quatrefoils) and twenty-two beads, or mock pearls: it is also set in a raised and chased socket. The head of the *acus* is formed by a long piece of uncut transparent blue paste, shaped like an acorn and fixed in a chased socket. The lower joint of the *fibula* appears to be connected with the stole as well as with the *chlamys*; so that the upper part of each of the lappets, or straps of the stole, being thereby brought nearly into contact with the edge of the royal mantle, those straps form, in appearance, a grander border to it. The corpse from the waist downwards, is covered with a large piece of rich figured cloth of gold, which lies loose over the lower part of the tunic, thighs, legs, and feet, and is tucked down behind the soles of the latter. There did not remain any appearance of gloves, but on the back of each hand, and just below the knuckle of the middle finger, lies a quatrefoil of the same metal as those on the stole, and like them, ornamented with pieces of transparent paste; with this

“*Edwardus Primus Scotorum malleus hic est, 1308. Pactum serva.*” were formerly on the north side of his tomb, but are now obliterated. Fabian states, that the ensuing verses (inscribed on a table) were hung over the place of his sepulture.

Mors est mæsta nimis, magnos quia iūgit in imis,  
 Maxima mors minimis, coniūgens vltima primis.  
 Nullus in orbe fuit homo viuens, ne valet esse,  
 Qui non morte ruit, est hinc exire neesse:  
 Nobilis et fortis, tibi tu confidere noli.  
 Omnia sunt mortis, sibi subdit singula soli.  
 De mundi medio, magnum mors impia mouit;  
 Anglia præ tedio satis auxia plangere nouit:  
 Corruit Edwardus vario veneratus honore,  
 Rex nuper, et nardus fragrans virtutis odore;

difference, however, that the centre piece in each quatrefoil was larger, and apparently of a more beautiful blue than those of any of the quatrefoils on the stole.

“Between the two fore-fingers and thumb of the right hand, the King holds the sceptre with the cross, made of copper, gilt: this sceptre is two feet six inches in length, and of most excellent workmanship. Its upper part extends to and rests on the King’s right shoulder. Between the two fingers and thumb of the left hand, he holds the rod, or sceptre, with the dove, which passing over his left shoulder, reaches as high as his ear; this rod is five feet and half an inch in length. The stalk is divided into two equal parts by a knob or fillet, and at its bottom is a flat ferula: the top of the stalk terminates in three bouquets or tiers of oak-leaves, of green enamel, in alto-relievo; each bouquet diminishing in breadth as it approaches the summit of the sceptre, whereon stands a ball surmounted by the figure of a dove with its wings closed, and made of white enamel.

“On the head of the corpse, which lies in a recess hollowed out of the stone coffin, and properly shaped for its reception, is an open crown, or fillet, of tin or latten, charged on its upper edge with trefoils, and gilt, but of inferior workmanship to that of the sceptres and quatrefoils. The form of the crown, sceptres, and fibula, and the manner in which the latter is fixed to the mantle, or *chlamys*, exactly corresponds with the representation of those on the broad seal of this King, as exhibited by Sandford, in his ‘Genealogical History of the Kings and Queens of England.’ There were no rings on the fingers, but as it is not supposed that the body was deposited without that usual attendant ensign of royalty, it is natural to conjecture that by the shrinking of the fingers, the royal ring had slipped from off the fingers, and buried itself in some part of the robes, which were not suffered to be disturbed to search for it. The feet, with their toes, soles, and heels, seemed to be perfectly entire, but whether they have sandals is uncertain, as the cloth tucked over them was not removed. The body measured six feet and two inches in length; but whether the name of *Long-shanks* was given to this Prince from an unusual length of the tibiae, when compared with that of the femora, or that it was merely an expression to denote his uncommon height, could not be ascertained without removing the vestments, which was not permitted.” *Archæologia, Vol. III.*



Corde leopardus, inuictus et absque pauore  
 Ad rixam tardus, discretus & cucharis ore.  
 Viribus armorum, quasi gigas, ardua gessit,  
 Colla superbiorum prudens per praelia pressit,  
 Inter Flandrenses, fortuna sibi benè fauit  
 Vt quoq; Wallenses et Scotos subpeditauit.  
 Rex bonus, absq; pari, strenuè sna regna regebat :  
 Quod natura dare portnit bonitatis habebat.  
 Actio iusticiæ, pax regni, sanctio legis,  
 Gloria tota ruit ; regem capit hoc modo posse  
 Rex quandoq; fuit, nunc nil nisi puluis et ossa.  
 Filius ipse Dei, quem corde colebat et ore.  
 Gaudia donet ei nullo permixto dolore.

The following lines appear to have been afterwards added to the above :

Dum vixit Rex et valuit sua magna potestas ;  
 Fraus latuit, Pax magna fuit, regnavit Honestas\*.

\* Many of the ancient Latin inscriptions in this Church were subsequently translated into English verse, and both the originals and the translations were written on the same tablet, and preserved, during two centuries, near the monuments of the persons commemorated ; but not any of them are now to be found. Skelton, the Poet Laureat, who fled hither for sanctuary, in the reign of Henry the Eighth, is supposed to have been the translator. The manner in which he executed his voluntary task will be seen from the subjoined version of the above lines on Edward the First.

Death is too doleful, which doth joyne  
 The high estate full lo :  
 Which coupleth greatest things with least,  
 And last with first also  
 No man hath been in world alive,  
 Nor any there may be,  
 Which can escape the dart of Death :—  
 Needs hence depart must we.  
 O noble and victorious man,  
 Trust not unto thy strength,  
 For all are subject unto death,  
 And all must leave at length.  
 Most cruel fate from worldly stage  
 Hath reft a worthy wight ;  
 For whom all England mourned loud  
 To see his doleful plight.  
 Edward is dead which was adorn'd  
 With divers graces here,  
 A King, or fragrant Nardus hight,  
 A gracious princely Peere.

In heart, the which was Lyhard like,  
 Right puissant, void of fear :  
 Most slow to strife, discreet and wise,  
 And gracious every where.  
 In arms, a gyant fierce and fell,  
 Attempting famous facts ;  
 Most prudent did subdue the proud  
 By feat of martial acts.  
 In Flanders, fortune gave to him  
 By lot, right good success ;  
 In Wales he won : the Scottish rout  
 With arms he did suppress.  
 This King, without his like alive,  
 Did firmly guide his land :  
 And what good nature could conceive,  
 He had it plight at hand.  
 He was in justice, and in peace,  
 Excelling ; laws took place ;  
 Desire to chase all wicked works  
 Did hold this King's good grace.

On the side next the ambulatory, or passage, round this Chapel, Edward's tomb is guarded by an iron railing, the corner standard of which is surmounted by a human head, of iron, rudely formed, supposed to bear a general resemblance to Edward himself. Below the tomb, on the ledge of the basement at the north-west angle, is the word **REGINA**; which appears to have been part of an inscription commemorating some Royal personage who must have been interred here previously to the burial of Edward\*.

Within the next intercolumniation, eastward, is the lofty, and still magnificent tomb, of **HENRY THE THIRD**; the style of workmanship, and materials of which, are similar to those of St. Edward's Shrine. It consists of two parts; namely, an elevated basement raised upon two steps, and the tomb itself, on which lies a brass statue of the monarch whose ashes it contains. The mosaic-work, with which it was originally decorated, has been mostly broken away, or picked out of the cement: at the east end of the basement division, where, from the difficulty of access, it remains nearly perfect, it is chiefly composed of small triangular pieces of red and gilt glass disposed into pannels, having guilloche borderings. The south side of the basement, or that within the chapel, is separated into three compartments, containing deep recesses within square pannels: before the central recess is an angular pediment supported by pilasters. These recesses, according to Keepe, who calls them "ambries and lockiers," were anciently made use of "to lay up the vestments and rich copes belonging to the Altar of St. Edward†:" at the back of each, is a cross in mosaic. At each angle of the basement has been a twisted column, now removed or destroyed, between pilasters, which appeared to sustain the entablature.

The tomb is more elegant in its design and richer in its materials than

He now doth lie entombed here,  
Which furthered each good thing:  
Now nought he is but dust and bones,  
Which was a worthy King.

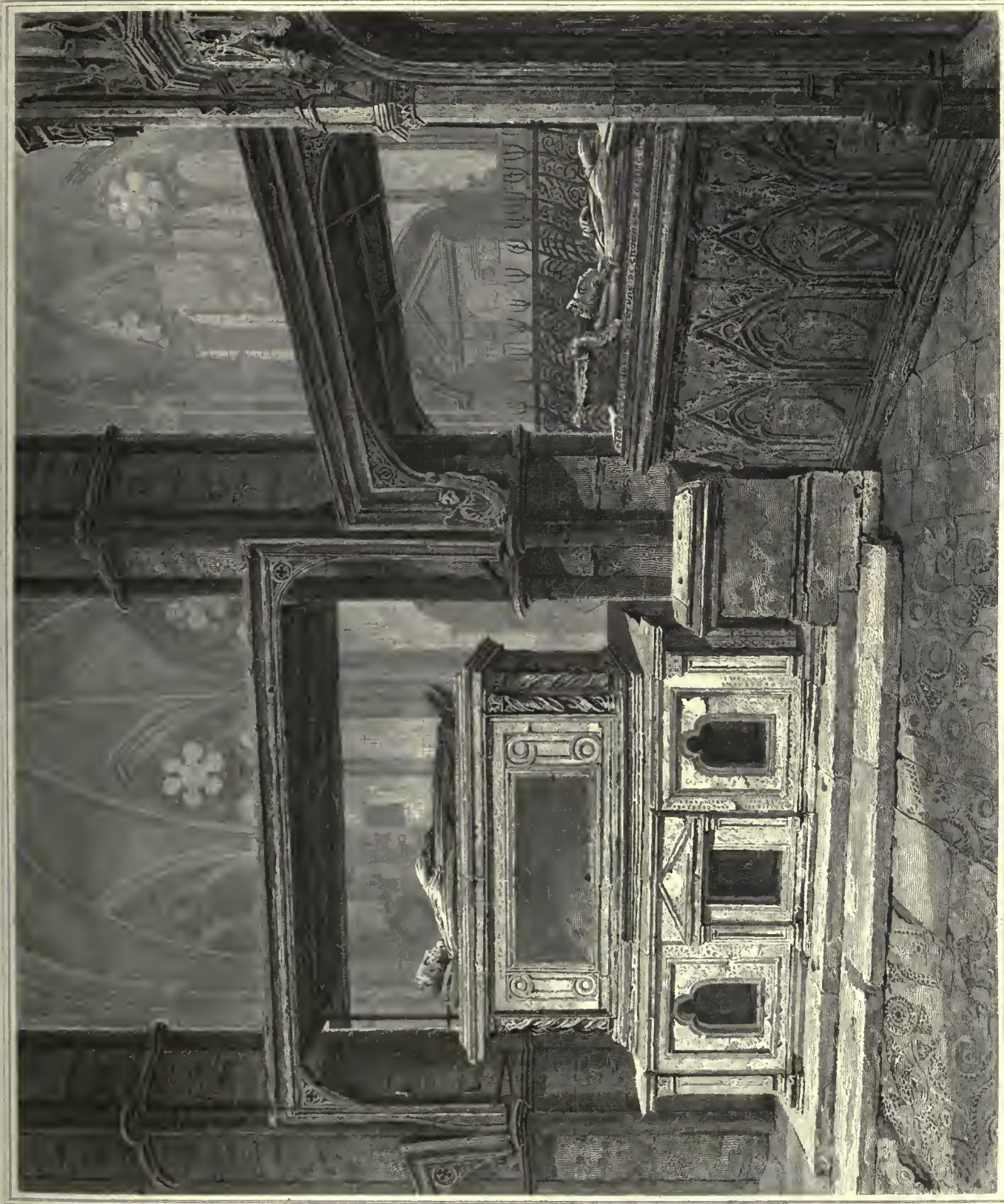
The very Son of God, whom erst  
This King did love right deere,  
Hath given to him immortal blisse  
For his good living here.

Whilst liv'd this King, by him all things  
Were in most Godly plight;  
Fraud lay hid; great Peace was kept,  
And Honesty had might.

\* Edward's tomb is represented in **PLATE XV**, above the flight of stairs leading into the Chapel: scarcely any thing but the beams remain of the canopy which covered it.

† "Mon. West." p. 147.





Drawn by J. P. Neale

Engraved by R. Sands.

# WESTMINSTER ABBEY,

KING HENRY THE 3<sup>rd</sup> MONUMENT AND QUEEN ELEANOR'S.

To the RIGHT HONOURABLE EARL OF CHICHESTER, F.R.S. &c. &c. This print with grateful acknowledgements is very respectfully inscribed by S. P. Neale

London: Published March 1. 1819 by T. Neale, Bennett Street Blackfriars Road A. J. Chapman & Co. Paternoster Row.  
Printed by C. K. Bennett

Proof





the substructure. Keepe describes it as "a composure of curious work, framed of diverse coloured marbles and glittering stones, chequered and gilt with gold, supported at each corner by twisted or serpentine columns of the same speckled marble, all brought from beyond the seas, by his son Edward, on purpose to adorn this his father's sepulchre\*." On each side is a panneling composed of a polished slab of dark red porphyry (now cracked) nearly three feet in length, and sixteen inches wide, with a guilloche ornament at the ends: two small diagonal squares of green jasper remain also, on the north side. At each angle are two spiral columns, with a kind of Corinthian capital; but the tesserae with which they were originally inlaid, are mostly gone.

The statue of King Henry which lies upon the tomb, is said by Walpole, to have been the first that was ever cast in this kingdom†; but he does not mention any authority for his assertion, and the performance itself exhibits a more studied expression of simple dignity, than could well have resulted from a first attempt. It is not improbable, however, but that Cavalini, who executed the tomb, might also have given the design, and assisted in the casting of the figure; in which latter case, the presumed contradiction would be adequately explained. Both the statue and the brass table beneath it, are richly gilt; yet the thick adhesive coat of indurated dust which covers the whole, entirely conceals the gilding, excepting in certain parts that have been rubbed. The King is arrayed in a long mantle, reaching to the feet, and fastened across the breast, where there appears to have been some jewel, or fibula, inserted. On the head, which reposes on two small cushions, is a coronet, with fleurs de lis; from which the hair descends in two large curls: the face is small, having mustachios and a round beard. There is a fine simplicity in the folds of the drapery; and were the thick coating of dirt removed, it would most probably be found ornamented in a similar way to the coverings of the feet, which are diapered and gilt in a running pattern. The positions of the hands indicate that they originally contained sceptres, but the latter are gone; as are, also, the "lion at the feet, and half canopy over the head," which are

\* "Mon. West." Keepe's authority would seem to have been the "Ypodigma Neustriæ" of Walsingham, who says that Edward brought precious stones out of France for his father's tomb, in the year 1281.

† "Anecdotes of Painting," Vol. I.

mentioned by Keepe, and must therefore have been stolen since he wrote his work in 1681. The brass table is diapered with lozenges, each inclosing 'a lion passant guardant:' these may be plainly distinguished near the cushions. Round three sides of the verge is engraven the following French inscription in black letters; the remaining part has a running ornament of vine leaves and grapes.

✠ HIC : GISC : HENRI : TERTIUS : REX : DE : ANGLETERRE : SEPTIMUS : DE :  
 IRLANDE : EDUC : DE : ADJUTORE : LEFIS : LIREX : IDHIA : TERTIUS :  
 REX : DE : ANGLETERRE : ARJDEU : FACE : PERCI : APPCA.

On the north side of the tomb, as appears from Dart, there was the following inscription in gilt letters; all which are obliterated :

*Tertius Henricus est Templi conditor hujus, 1273.*

*Dulce bellum inexpertis\*.*

This Monarch is described by historians as a man of a middle stature; and as having such a cast in one eye as to hide even part of the ball and pupil. The length of the statue is nearly five feet nine inches: it represents him with small features, but without any particular expression of countenance; though somewhat too young for the age, sixty-six, at which he died. Henry was taken ill at St. Edmondsbury, on his way from Norwich; and his decease occurred at Westminster, on the 16th of November, 1272. His funeral was conducted with much pomp, his remains being carried in stately procession by the Knights Templars, whom he had first introduced into this country. His effigy was so splendidly arrayed, that Wykes says "he shone more magnificent when dead, than he had appeared when living." As early as

\* "Westmonasterium," Vol. II. p. 35. On a table, "sometime hanging by," says the same writer, "were these old Latin rhymes, with Fabian's translation of them." Ibid.

Tertius Henricus—jacet hic pietatis amicus,  
 Ecclesiam stravit—istam quam post renovavit.  
 Reddet ei munus—qui regnat triuus et unus.

The Friend of Piety and Alms-deed;  
 Henry the Third, whilom of England King,  
 Who this Church brake, and after his meed  
 Again renewed into this fair building:  
 Now resteth here which did so great a thing.  
 He yield him meed, that Lord of Deity,  
 That as one God reigns in Persons three.







Engraved by J. Le Keux.

# WESTMINSTER ABBEY.

VIEW OF THE NORTH ISLE, SHEWING HENRY THE 3<sup>d</sup> MONUMENT, &c.

*Henry the 3<sup>d</sup> was the first English monarch who encouraged the Fine Arts & an early patron of this undertaking.*

*This Print is inscribed with feelings of grateful respect by J. F. Neale*

*Proof.*



the year 1245, he appointed this Church to be his burial-place, by deed; yet in the following reign, and eighteen years subsequent to his interment, his heart was carried by Abbot Wenlock to Font Everard, in Normandy, to which foundation he had promised it, on account of his grandfather Henry the Second, and his uncle Richard Cœur de Lion, having been buried there. His great and various gifts to this monastery have been noticed in the foregoing volume\*; and it only remains to add that he was crowned in the Abbey Church on the 17th of May, 1220, though scarcely more than fourteen years and a half old.

Against the main column at the foot of Henry's monument, is a small altar tomb of black and grey marble, in which lies buried the young Princess ELIZABETH, daughter of Henry the Seventh and Elizabeth his Queen, who died at Eltham Palace, in Kent, on the 14th of September, 1495. At the time of her decease she was only three years and two months old, yet her obsequies were celebrated with great pomp.

The beautiful Monument of QUEEN ELEANOR, whose conjugal virtues tradition has so pleasingly recorded, is the next of the Royal tombs, eastward, in this Chapel. This Lady was daughter of Ferdinand the Third, King of Castile and Leon, and first wife to Edward the First: in her mother's right she was heiress to the Earldom of Ponthieu. During almost six and thirty years she was the constant associate of her husband in all his perilous journeys and expeditions: and fame records that she saved his life in the Holy Land, by sucking the poison from a wound which had been inflicted in his arm by the envenomed dagger of an assassin. This illustrious instance of conjugal affection is not, however, mentioned by any of the historians who lived nearest to her age. Walsingham is silent; and Knighton says, that

\* "Vide, Vol. I. p. 48—62. The south side of King Henry the Third's tomb, is accurately delineated in PLATE XXXIV; together with those of the infant daughter of Henry the Seventh, and of Eleanor, Edward the First's Queen. The wooden canopy over Henry's tomb is yet remaining, but the painting of the under part has wholly blistered off. The north side of Henry's tomb is represented in PLATE XX; and it will be seen that the basement division, though disposed like the south side, into three compartments, is without recesses, and differently ornamented. In the centre of the middle pannel is a large circle, wherein a plane of porphyry, or other stone, has been inserted; and in the angles of the pannel, at the top and bottom, have been four smaller guilloche circles in mosaic. Similar small circles have filled the angles of the end pannels; but the centres of each pannel are formed by lozenges of green jasper, with diagonal borderings.

Fabian, who wrote his Chronicles towards the latter part of the reign of Henry the Seventh, speaking of the interment of Queen Eleanor, says, "she hathe ii wexe tapers brennyng vpon her tombe, both daye and nyght; whyche so hath cōtynued syne the day of her buryinge to this present daye\*."

On the northern ledge of the tomb, next the passage, or ambulatory, is a screen, or guard, of wrought iron, of curious workmanship, every principal division (of which there are eleven in number) being of a different, yet ingenious pattern; chiefly representing scroll-work foliage, with four animal-heads beneath it. Below it, on the sub-basement of the tomb, are some very faint traces of human figures, which were once painted on the stone-pannelling, but are now from wanton mischief and the corrosions of time, almost obliterated. Keepe says, there was "a Sepulchre painted here, with divers Monks praying thereat†." Dart describes it more particularly: though the "painting is now worn out," he says, "there yet appears a Sepulchre, at the feet of which are two monks; at the head, a knight armed, and a woman with a child in her arms‡." Above it, in modern characters, but defaced, was this inscription; not any remains of which can now be traced.

*Regina Alionora, Consors Edvardi primi, fuit Alionora 1290. Disce Mori.*

Dos præclara fuit, nec tali indigna marito,  
Pontivo Princeps munere, dives erat.  
Fœmina consilio prudens, pia, prole beata,  
Auxit amicitiiis, auxit honore virum.

DISCE MORI.

Queen *Elenor* is here interred,  
A worthy noble Dame;  
Sister unto the Spanish King,  
Of Royal blood and fame.

King *Edward's* Wife, first of that name,  
And Prince of Wales by right:  
Whose father *Henry*, just the Third,  
Was sure an English wight:

Who craved her Wife unto his Son:  
The Prince himself did go  
On that Embassage luckily,  
As chief, with many moe.

This knot of linked marriage,  
Her brother *Alphonso* lik'd;  
And so 'tween Sister and this Prince  
The marriage up was strik'd.

The dowry rich and royal was,  
For such a Prince most meet:  
For *Pontive* was the marriage gift,  
A dowry rich and great.

A woman both in counsel wise,  
Religious, fruitful, meek;  
Who did increase her husband's friends,  
And 'larg'd his honour eke.

LEARN TO DIE.

\* "Chron." p. 393. Edit. 1811.

† "Mon. West." p. 116.

‡ "Westmonasterium," Vol. II. p. 35. On the day that Queen Eleanor was crowned at Westminster, it appears from Fabian, that "Royal solemnities and goodly justs" were held "in the field lying at the west end of the Church."







Drawn by J.P. Neale

Engraved by John Lecheux

# WESTMINSTER ABBEY.

## PART OF HENRY THE FIFTH MONUMENT & QUEEN PHILIPPA'S.

*To the RIGHT HON<sup>ble</sup> & REV<sup>d</sup> LORD ASTON a Zealous admirer and able judge of ancient Architecture*

*This Plate is gratefully inscribed by His Lordships much obliged J.P. Neale.*

London Published Mar: 1817 by Longman & Co. Paternoster Row & J.P. Neale Bennett, St. Blackfriars Road.

Printed by J. & B. Bury



The entire east end of St. Edward's Chapel is occupied by the tomb, and very singular yet elegant monumental, or Chantry, Chapel of HENRY THE FIFTH, which was founded in pursuance of the first Will of that Sovereign, bearing date on the 24th of July, 1415\*.

The irregularities of Henry V, when Prince of Wales, and his glorious military achievements in the conquest of France, after his accession to the crown, have been so inimitably portrayed in Shakespeare's Dramas, that he still seems to live in our own age, and to be as agreeably associated with our familiar recollections, as the most illustrious characters of recent history. His good-humoured dissipation and pleasantry in youth became the foil to his subsequent greatness; and were probably as much the origin of that strong admiration with which he is still regarded, as his general talents, or the splendour of his victories, to which his personal courage so highly contributed. He died at the Castle of Bois de Vincennes, near Paris, on the 31st of August, 1422, in the thirty-fourth year of his age. His primary disorder appears to have been a pleurisy; which, in consequence of fatigue arising from forced marches, terminated in a violent fever and flux. The distinguished estimation in which he was held occasioned his funeral to be solemnized with extreme magnificence. His body was anointed with precious balsams, embalmed with spices, and wrapped in waxed linen; after which it was inclosed in lead, and put into a wooden coffin, covered with silk. Monstrelet says, that his bowels were buried in the Church of St. Maur des Fosse; but another French writer, quoted by Mr. Gough, states, that "being emaciated from illness, he was not opened, by express orders of the Princes and Nobles†." His obsequies were pompously celebrated, first at the Church of Notre Dame, at Paris; and again in the Cathedral at Rouen; the inhabitants of both which cities, according to Walsingham, offered immense sums to have him buried among them‡. The funeral procession was attended by the principal nobility of England and France. His coffin was placed in an open chariot; whereon also, on a bed

\* The above-mentioned Will has been printed by Rymer from Hare's MS. Collections in Caius College. Vide "Fœdera," Vol. IX. p. 289. A second Will, or rather an explanatory codicil to the first, relating to the payment of his debts, was made by Henry in the fifth year of his reign, and may be seen among Nichols's "Royal Wills," p. 236—243.

† "Sepulchral Monuments," Vol. II. p. 60.

‡ "Hist." p. 407.

covered with crimson silk; was an image of the King, made of boiled leather, very handsomely painted\*; clothed in a purple robe bordered with ermine, holding a sceptre in his right hand, and a golden ball and cross in the left, with a crown on his head and sandals on his feet. Throughout the whole way from Paris to Calais, both day and night, and whether riding, walking, or stopping, the office of the dead was sung without ceasing by many members of the church; who likewise celebrated masses for the King every day from daybreak till noon in the churches where his body rested. Nearly a thousand torches were borne around the chariot by men clothed in white; after whom came the King's household, in black, and next, his lineage and family; the widowed Queen, herself, following at the distance of a league.

From Calais, the corpse and attendant company were brought to Dover in several vessels†; and thence forwarded by Canterbury and Rochester to London, at some distance from which the procession was met by fifteen Bishops in their pontifical chesibles; many mitred Abbots, and a great number of other Ecclesiastics, &c. who accompanied it to St. Paul's Cathedral, where the obsequies were again solemnized, and the body reposed till further preparations were made.

From St. Paul's to Westminster Abbey the funeral chariot was drawn by six horses in rich trappings of arms; namely, those of St. George, Normandy, King Arthur, St. Edward, France, and France and England quarterly. James, King of Scotland, attended as chief mourner; and Thomas, Duke of Exeter, the King's uncle, with eleven illustrious Earls and warlike Barons, were the other mourners. The King's banner and standard, with the banners of various saints, were borne by the Lords Lovel, Audley, Morley, Zouch, Dudley, and Longueville; the achievements were carried by twelve Captains; five hundred men at arms, all in black accoutrements, with their horses barded black, and the but ends of their spears upward, rode about the chariot; and on

\* "De euyr bouilly painct moult gentillement!"—Mon. "Chron." Vol. I.

† In the "Fœdera," Vol. X., is a copy of the Warrant of Privy Council addressed to Henry Bromley, Serjeant at Arms, who is directed to "arrest all ships and other vessels from the harbour of Great Yarmouth to the bank of the Thames, and send them to Calais to convey over the Queen and Funeral of the late King." Several other copies of Warrants are likewise there given for 'providing carriages, horses, wax-lights, and other necessities;' and for defraying the expenses incurred in consequence of those Warrants.





Drawn by J. P. Neale

Engraved by W. R. Smith

# WESTMINSTER ABBEY. VIEW IN THE NORTH TRANSEPT.

SEEKING THE MONUMENTS OF CARTER, MANNING, BLAIR & BAYNE, THE EARL OF CHATHAM, & CHA. WAGER ESQ. &c.  
TO THE RIGHT HON<sup>ble</sup> LORD ROUS, this plate is respectfully inscribed by J. P. Neale

London: Published by J. P. Neale, in Bennett's Buildings, Strand, & Hurst, Robinson & Co. in Cheap-side.

Printed by W. R. Smith

Price





each side marched three hundred persons, bearing long torches, besides many Lords with banners, bannerets, and pennons. It appears from Walsingham, that the banners borne near the body displayed the arms of St. George, and of France and England; with representations of the Holy Trinity and the Virgin Mary: he states, likewise, that 'three chargers, with their riders, excellently armed, with the arms of England and France, were led, according to custom, up to the high altar at Westminster\*.' The final ceremonies were performed with great solemnity, and the King's remains were deposited near the extremity of the Chapel, in a line with St. Edward's Shrine.

By the Will above-mentioned, Henry V, (among numerous other particulars) ordains that his body be interred in this Church with his predecessors, and the reliques of Saints; and he directs that over it be made a high place to be ascended by steps at one end of his tomb, and descended in the like manner at the other end†, in which place the reliques were to be placed, and an altar founded. To this altar, which is subsequently called the Altar of the Annunciation, he gives plate and vestments; and orders that it be served by three Monks of the Abbey Church, who shall say three masses daily: he also bequeaths 100*l.* for its support, and for the celebration of his Anniversary, as his Executors, in their discretion, and the Abbot and Chapter, shall agree‡. This Will was subscribed by his own hand 'in the walled town of Southampton,' only a short time before his departure for France, in the third year of his reign.

The probability of Henry the Fifth's Chapel having been erected in the early part of the reign of his son Henry VI, has been already stated§; and it will be found to receive a strong corroboration from the following circum-

\* "Hist." p. 408.

† "Volumus snpra corpus nostrum fabricari locum excelsum per ascendum graduum in uno fine tnmbæ nostræ et per descendum graduum ex alio fine." Rym, "Fœd." Vol. IX. p. 289.

‡ At Henry's Anniversary twenty-four poor men were to assist, each holding a torch of twenty-six pounds weight, and to receive ten-pence apiece: 20*l.* were to be given to the poor, and three masses were to be celebrated on the Festivals of our Lady, and on the Coronation Days of the King and Queen: eight wax-lights of eight pounds each, were to be kept for ever burning on the tomb during high mass and vespers every day; and during the three services on all high festivals, and the whole of Easter-day: a private mass, also, was to be said by the Monks on each Anniversary.

§ Vide p. 62, in the account of St. Edward's Screen.

stances. In the tenth volume of Rymer's "*Fœdera*," is the copy of an order for the payment of 12*l.* to John Arderne, Clerk of the Works, for thirty-six tons of Caen stone (*doliatis Petræ de Cane*) by him purchased to make the King's tomb; and 23*l.* 6*s.* 8*d.* more for making the tomb. This order bears date in the first year of Henry the Sixth; and it is, therefore, evident that the tomb was then completed. In the same volume is also an agreement for the fabrication of the iron-work round the tomb, made by Roger Johnson, smith, of London; and copied from the patent rolls of the ninth year (anno 1431) of Henry the Sixth\*. Not a doubt can be entertained but that the iron-work therein mentioned, is the same that still remains, though Dart has erroneously assigned it to the time of Henry the Seventh; and it is evident that it could not have been put up till the front, at least, of the Chantry Chapel was completed. The ornamental parts of the gates which inclose the tomb are entirely allusive to the armorial insignia of Henry V, and the devices and workmanship of the whole are very curious.

The recess in which the tomb is placed is nearly a square, inclosed by iron grates and gates: the latter open under a handsome pointed arch of stone, surmounted by an elegant arrangement of canopied niches turreted, (including statues, and other ornaments), and flanked by octagonal towers. The general pattern of the open work of the gates consists of small-sized squares, each containing four trefoils; and their impost or fascia, is divided into thirteen compartments, which have been painted, alternately, blue and red; on each blue space were placed three gilded fleurs-de-lis, and on each red space, three gilded lions: below these, near the middle of the gates,

\* The following is a copy of the document referred to.

" De factura circa tumulum nuper regis.

" Rex dilecto sibi Rogero Johnson de Londonia, Smythe, salutem. Scias quod assignavimus te ac tot fabros, quot pro factura ferrei operis circa tumulum carissimi domini et patris nostri Regis defuncti infra abbatiam Westmonasterii faciendum necessarii fuerint ubicumque inveniri poterunt tam infra libertates quam extra (feodo ecclesiæ dumtaxat excepto) pro denariis nostris per te in hac parte prompte et rationabiliter solvendis capiendum et arestandum, et eos in operatione prædicta ponendum: et ideo tibi præcipimus quod circa præmissa diligenter intendas, et ea facias et exequaris in forma prædicta. Damus autem universis et singulis vicecomitibus, majoribus, ballivis, constabularis, ministris, et aliis fidelibus nostris infra libertates et extra, tenore præsentium firmiter in mandatis quod tibi in executione præmissorum intendentes sint, consulentes et auxiliantes prout decet. In cñjus, &c.

" Teste Humfrido Duce Gloucestriæ cñstode Angliæ, apud Westm. xxviii die Januarii."



were fixed, alternately, a row of swans, and a row of antelopes; but only one swan and two antelopes are now remaining. The groining of the recess is enriched with fan-work tracery, springing from side piers, including trefoils and quatrefoils among its ornaments.

There is no particular elegance in the tomb itself, which is divided, at the sides, by a kind of duplicated buttress, into three compartments, each containing a basement panneling of quatrefoils, surmounted by a deep elliptical arch. On the upper slab lies a headless and otherwise mutilated figure of the King, carved in oak, which is said to have been once "covered with fine embroydered and gilded plates of brass\*;" but these, together with the head, sceptre, and other regalia, which are traditionally stated to have been of silver, have been gone ever since Elizabeth's time. With them, also, is said to have been stolen a silver plate, inscribed with the following barbarous rhyme.

*Dux Normanorum, verus Conquestor eorum  
Heres Francorum decesset, et Hector eorum.*

\* Keepe's "Mon. West." p. 155. Both Sandford and Dart have exhibited the tomb and effigy of the King as if perfect, the head having been supplied by Sandford, from an ancient painting formerly at Whitehall. In the prints, the King is represented in his imperial robes, with a crown and collar, a sceptre in his right hand, and a ball and cross in his left: at his head are two angels supporting a cushion, and at his feet two lions: not the least vestige of angels, lions, regalia, or other ornaments, now remains.

The following verses (partially modernized from Fabian, by whom they were written, and who has inserted them in his "Chronicles," p. 591,) were inscribed on a table, formerly hanging near the tomb.

O merciful God what a Prince was this,  
Which his short life in mortal acts spent;  
In honour of conquest what wonder to me it is  
How he might compass such deeds excellent,  
And yet for that his mind nothing detent,  
All ghostly health for his soul to provide,  
Out of this world ere he fatally should slide.

So that though I had Tully's eloquence,  
Or of Seneca the grave morality,  
Or of Solomon the perfect sapience,  
Or the sweet ditties of Dame Calliope;  
Yet might I not in prose or other ditty,  
Accordingly advance this Prince's fame  
Or with due honour to enhance the same.

Considering his acts, whereof parcel appear,  
In this rude work, with many more left out,  
The time also which was less than ten year,  
That he so shortly brought all things about  
By Divine grace furthered without doubt,  
That mightful Lord, he holp his ghostly knight  
With grace and honour to pass this world's fight;

And to have reward, double and condign:  
And first, for martial acts by him done,  
To be advanced amongst the worthies nine,  
And for his virtues used by him eftsoon  
With many good deeds which he on earth had done;  
Above the Hierarches, he is, I trust, now stall'd  
That was on earth King of Kings call'd.

In the account of the funeral of this Monarch inserted in Howes's "Chronicle\*," is the following passage; which, it may be remarked, completely confutes the charge that has been brought against Oliver Cromwell as the presumed despoiler of Henry's statue:—"A royall image of silver and gilt was laid upon his tombe, which Queen Katherine his wife caused to be made for him; but about the latter ende of King Henry the Eyght, the head of the King's image being of massie silver, was broken off, and conveyed cleane awaie, with the plates of silver and gilte that covered his bodie." The oaken trunk which now lies on the tomb, was doubtless the 'bodie' alluded to, in this quotation.

Near the south side of Henry's tomb there was formerly "a wooden chest, or coffin, wherein part of the skeleton, and parched body of *Katherine Valois*, his Queen, (from the waist upwards) was to be seen†." This Princess was the daughter of Charles the Sixth, King of France; and the King was so struck by her beauty, that he told the Duke of Burgundy, "he would either enjoy the Lady Katherine, or drive the King of France out of his kingdom, and him from his dukedom." She was born on the 27th of October, 1400; and on the King's being affianced to her at Troyes, in Champagne, in May, 1420, he was declared heir-apparent to the throne of France. After Henry's death, (by whom she had one child, Henry VI,) she privately married Owen Tudor, a Welshman, who traced his descent from the ancient British Kings, and was regarded as "the most beautiful personage of that age." Edmund, Earl of Richmond, father to Henry VII; Jasper, Duke of Bedford; and Owen, who became a Monk of this Abbey, and lies buried here, were the issue of this marriage. During her latter years she lived in retirement at Bermondsey Abbey, Southwark, where she died in January, 1437. She was interred in the Chapel of Our Lady, at the east end of this Church; but when that Chapel was pulled down by her grandson Henry VII, her coffin was found decayed, and her body was taken up and placed in a chest near her husband's tomb. "Here," says Dart, "it hath ever since continued to

\* Vide p. 262—263. Edit. 1615. This work is nothing more than Stow's "Annals," slightly enlarged, (with verbal alterations not always for the better) and continued till about the middle of the reign of James the First. The authorities quoted in the margin are *T. Elmham*, and the anonymous *Titus Livius*.

† Keepe's "Mon. West." p. 155.



be seen, the bones being firmly united, and thinly clothed with flesh, like scrapings of tanned leather\*." This awful spectacle of frail mortality was at length removed from the gaze of the curious visitant into St. Nicholas's Chapel, and finally deposited under the monument of Sir George Villiers, Knt. when the vault was made for the remains of Elizabeth, Duchess of Northumberland, who was interred in December, 1776.

In proceeding to the description of the stone-work of Henry's Chapel, it may be expedient to state that the more delicate parts have, in most instances, been corroded and crumbled away by the action of the air and damp, and that other parts appear to have been purposely damaged : several of the statues, also, have been removed or destroyed ; and others have suffered from wanton mutilations, chiefly by the breaking off the hands.

The elegant sculpture which surmounts the arch over the iron gates, is terminated below by drops or pendants : the bases of the pedestals, backs of the niches, and rich canopies above them, are deeply undercut, and pierced into small pointed arches with other ornaments. Here are five niches, four of which contain small female figures sitting ; the middle niche is double,

\* The following verses, by Skelton, in memory of Queen Katherine, were once inscribed on a tablet near the chest containing her remains, together with the original Latin epitaph from which they were translated ; but not any vestige of either is now left.

Here lies Queen Katherine closed in grave,  
The French King's daughter fair ;  
And of thy kingdom, Charles the Sixth,  
The true undoubted heir.

Twice joyful Wife, in marriage match'd  
To Henry, Fifth by name :  
Because through her be 'nobled was,  
And shin'd in double fame :

The King of England by descent ;  
And by Queen Katherine's right  
The realm of France he did enjoy :  
Triumphant King of might.

A happy Queen to English-men,  
She came right graceful here :  
And four days space they honour'd God  
With praise and reverend fear.

Henry the Sixth this Queen brought forth,  
In painful labour's plight ;  
In whose empire a Frenchman was,  
And eke an English wight :

Under no lucky planet born,  
Unto himself nor throne ;  
But equal with his Parents both  
In pure Religion.

Of Owen Tudor after this,  
Thy next son Edmund was :  
O Katherine, a renowned Prince  
That did in glory pass.

Henry the Seventh, a Britain pearl,  
A gem of England's joy,  
A peerless Prince, was Edmund's son,  
A good and gracious boy.

Therefore a happy Wife this was,  
A happy Mother pure ;  
Thrice happy Child, but Grandam she  
More than thrice happy sure.

but its statues are gone : at the angle over it there is a very small standing figure ; and similar small figures stand at the angles of nearly all the pedestals. The upper moulding is crowned by a running pattern of trefoils.

Each of the octagonal towers is surrounded by an uniform arrangement of nine large niches, and finished above by very elegant turreted-work ; the backs of all the niches being pierced into windows to give light to the staircase within, which leads to the Chantry : the doorways, which, with most of the lower contiguous parts, have been restored in former times, open under low-pointed arches, and have an octangular column on each side. Most of the niches contain statues as large as life ; but three out of the entire number have been taken away. Over the north door is the figure of a Pilgrim, behind which is a large pointed window of three compartments : over the south door, is a mutilated figure of some Saint or Sovereign. At the side of each tower, next the gates, is a Bishop, or mitred Abbot, *in pontificalibus* ; beneath canopies, on which stand two Kings, who appear to have been intended for Edward the Confessor and Henry the Third, as each sustains a building in his left hand ; their right hands are broken off. The other figures of the South tower are two Ecclesiastics (one holding a scroll,) a Nun in a hat and cordon with a clasped book, and a small male Saint : those of the North tower are a female Saint, probably St. Margaret, with a small bearded figure under her feet ; a Nun, with hat, &c. as before ; an Ecclesiastic, a dwarfish Saint, probably St. Neot, with a book, and another small Saint. In the elaborate canopy-work of the upper parts of these towers, every side is formed into a triplicated angular projection, containing three small niches ; all which have had statues, and most of them still remain : lesser statues surmount the chief buttresses, and a range of trefoils terminates the whole. On the side flats at the top of the newels of the staircases, are the arms of France and England ; quarterly ; those of France being three fleurs-de-lis, Henry the Fifth being the first who thus bore them on his seal. Half angels, sustaining crowns, terminate the side pillars ; and others, in attitudes of adoration, surmount the central column around which the stairs wind : some neat fan-work tracery decorates the roof of each staircase.

Between the towers extends a thick wooden bar, on the middle of which, in Sandford's time, was a shield, with the arms of France and England, quarterly : crest on a chapeau ermine, a lion seiant, crowned. In place of this shield is now an *Helmet*, of the casque kind, which in two places has



deep dents; as if made by the strokes of a battle-axe, and is otherwise bruised. Some faint traces of foliage are visible in the front plates, though greatly corroded by rust; and the lower rim is still ornamented with brass quatrefoils. It is highly probable that this very Helmet was worn by Henry himself in the glorious battle of Agincourt; and which, as appears from our annals, was the means of twice preserving his life during that desperate contest\*. His "bruised Helmet and his bended Sword," though he would not suffer them to be borne before him, nor shewn to the people, when he made his triumphal entry into London, are known to have been objects of much interest; and it can scarcely be doubted but that they were deposited here along with the other memorials of his warlike prowess which once adorned his Chapel; but of which only the Saddle and the Shield are now remaining. The Saddle, which was originally covered with blue velvet, powdered with golden fleurs-de-lis, is nearly reduced to the bare wood, and the first covering

\* When Henry the Fifth made his triumphant entry into London on his return from France after the battle of Agincourt, "the gates and streets of the citie were garnished and apparelled with precious clothis of arras, containyng the victories, triumphs, and princely acts of the Kings of England, his progenitors; which was done to the ende that the King might understand what remembrance his people woulde to their posteritie of these his great Victories and Triumphs." He would not permit, however, any "ditties" to be made and sung of his victory, "for that he would wholly have the prayse given to God; neyther would he suffer to be carryed before him, nor shewed unto the people, his *Helmet* whereupon his crowne of golde was broke, and deposed in the fieldes, by the violence of the enemies, and great strokes that he hadde received; nor his other armour that in that cruell battaile was so sore broken." Vide Howes's "Chron." p. 351.

In the Battle of Agincourt, Henry, from the small number of his troops, could only form two lines; the second of which was commanded by himself in person. He had a gold crown on his *Helmet* for a crest, "framed after the Imperial fashion:" one half of which was "cleaved off" by the Duke d'Alençon, when the latter, in the fury of despair, assailed Henry, after the complete rout of the first and second lines of the French army. The Duke was immediately struck down by the King, and slain by his soldiers; and two of the Duke's people were at the same time killed by Henry with repeated blows. Previously to this, the united attack of eighteen French cavaliers, who had mutually agreed either to slay or make him prisoner, had brought him into the most imminent danger; and he was saved only by his own gallantry and the determined valour of David Gam and two others of his brave countrymen. All the cavaliers were killed; but in the desperate efforts which they made to effect their purpose, the King (who had alighted from his horse, and then fought on foot) was struck so violent a blow on the head with a battle-axe, that he was for awhile stunned by it, though the goodness of his *Helmet* prevented his being wounded. After this, when in the act of saving his brother Humphrey, he was again struck so tremendously on the head, that he dropped on his knees; but his guard, immediately advancing, repulsed the French, and relieved him from danger. Vide Rapin's "Hist." Vol. I. p. 513, 514.

of buckram on the seat : it is twenty-seven inches in length, fifteen inches high in front, and thirteen inches high behind. The Shield, which is small, had a green damask lining, with *semée* of fleurs-de-lis ; and across the middle, worked on rich crimson velvet, an Escarboucle, *Or*, in reference to Joan de Navarre, Henry's mother-in-law. Both the Shield and the Saddle are now fastened up against the large columns adjacent to the towers.

The Chantry is of an oblong form, and extends from the entrance towers to the eastern wall of the Church itself, which is partly covered by the altar-piece, and partly by a most elaborate and beautiful screen, including numerous figures, and other ornamental sculpture. A stone step, or basement seat, is continued along the sides and west end ; and two other steps cross the pavement at different distances in the approach to the altar, on each side of which is a square recess : similar but larger recesses occupy a portion of the north and south walls, having a moulding charged with *rosés* above each. All the recesses have been closed by flap-doors, or shutters, as appears from the remains of the broken hinges : they were doubtless appropriated to the safe keeping of the reliques, holy vessels, and other sacred articles.

On the cornice over the altar are devices of the swan and antelope, both collared and chained\* ; and upon the frieze have been sculptured three trefoils radiated, charged with basso-relievos, within labels, but half of the central one has been broken off. In the more perfect trefoils are representations of the Virgin and infant Saviour at the top ; and below them a Female sitting on the ground with her hand on a Lamb : the broken trefoil has been differently sculptured ; the part which remains, contains a small cross in an inclined position, with remnants of figures beneath it ; the surrounding label or border exhibits evident traces of an inscription, but the letters are so much damaged as to be illegible. At the sides and between these trefoils have been painted four shields of arms, now utterly defaced ; yet the gilding of their emblazonments is still partially visible.

The surmounting Screen is very ingeniously designed, and displays a rich assemblage of statues, of diversified size, as well as character. It consists, principally, of a range of seven large niches, having double-headed tower canopies, elaborately wrought, and a full-sized figure in each ; with

\* Henry V, when Prince of Wales, bore two swans for supporters, in respect of his mother, who was a co-heiress of the Bohuns, Earls of Hereford : when King, he bore on the dexter side a lion guardant, and on the sinister an antelope.







DRAWN BY J. NEALE

ENGRAVED BY W. R. SMITH.

# WESTMINSTER ABBEY.

VIEW OF THE SOUTH SCREEN &c. OF HENRY THE VI<sup>TH</sup> CHAPEL.

To GEORGE WATSON TAYLOR ESQ<sup>R</sup> M.P. &c. an encourager of Scientific & Antiquarian Literature

This Plate is respectfully inscribed by J. P. Neale

London: Published & Sold by Longman & Co. Paternoster Row, and J. P. Neale, Bennett St. Blackfriars Road.

Printed by W. & A. Groom

Proof



the exception of the middlemost, which, being immediately over the altar, is thought to have contained a statue of the Virgin Mary, (or the Annunciation), to whom the altar was dedicated, but this has been destroyed. The remaining figures, commencing from the north, are St. George, the Patron of England, transfixing the Dragon with his lance; a Sovereign, probably Edward the Confessor; a Female, on her knees, in profile; another Female, sitting in front, with her hands crossed over her breast, and her head uplifted in adoration; a second King, probably Henry the Third; and St. Dennis, the Patron of France, carrying his head in his right hand. The middle parts of the intervening buttresses are formed into small niches, ranging in upright tiers, and mostly occupied by statues, though some have been removed.

It must be remarked, that, by the above arrangement, the statues of St. George and St. Dennis are situated at the opposite extremities of the Screen, (which extend beyond the Chantry) and immediately below each, is an oblong compartment of niches, in two divisions, including various small figures, and a basso-relievo of Henry the Fifth, on horseback, crossing a raging stream. These sculptures bear a general resemblance to each other, but are not exactly similar. The upper division in each compartment contains five standing figures, and one, a Female, sitting with a book, under a larger canopy than the others: the lower division includes three standing figures, and the basso-relievo just mentioned, in a square compartment beneath a triple-headed canopy. In both representations, Henry appears completely armed and crowned; and on his shield and surcoat, and on the trappings of the horse, which is at full speed, are the arms of France and England quarterly: the King's right arm, which is much broken, appears elevated, as if in the act of brandishing a sword, or lance. The chief variation is in the back grounds: in that towards the south, is seen a large embattled palace or castle, on a hill, with trees, &c. near it, within an enclosure: in that to the north are two castles, near one of which a body of troops appear entrenched; and towards the other some soldiers seem to be forcing their way up a steep ascent: there is also a third building, with a high tower, behind the King, near the fore-ground. These relievos are supposed to be emblematical of Henry's dominion over England and France; which is more evidently alluded to by the introduction of the Patron Saints of those Kingdoms among the statues in the Screen. Below each compartment, is a pendant shield, with

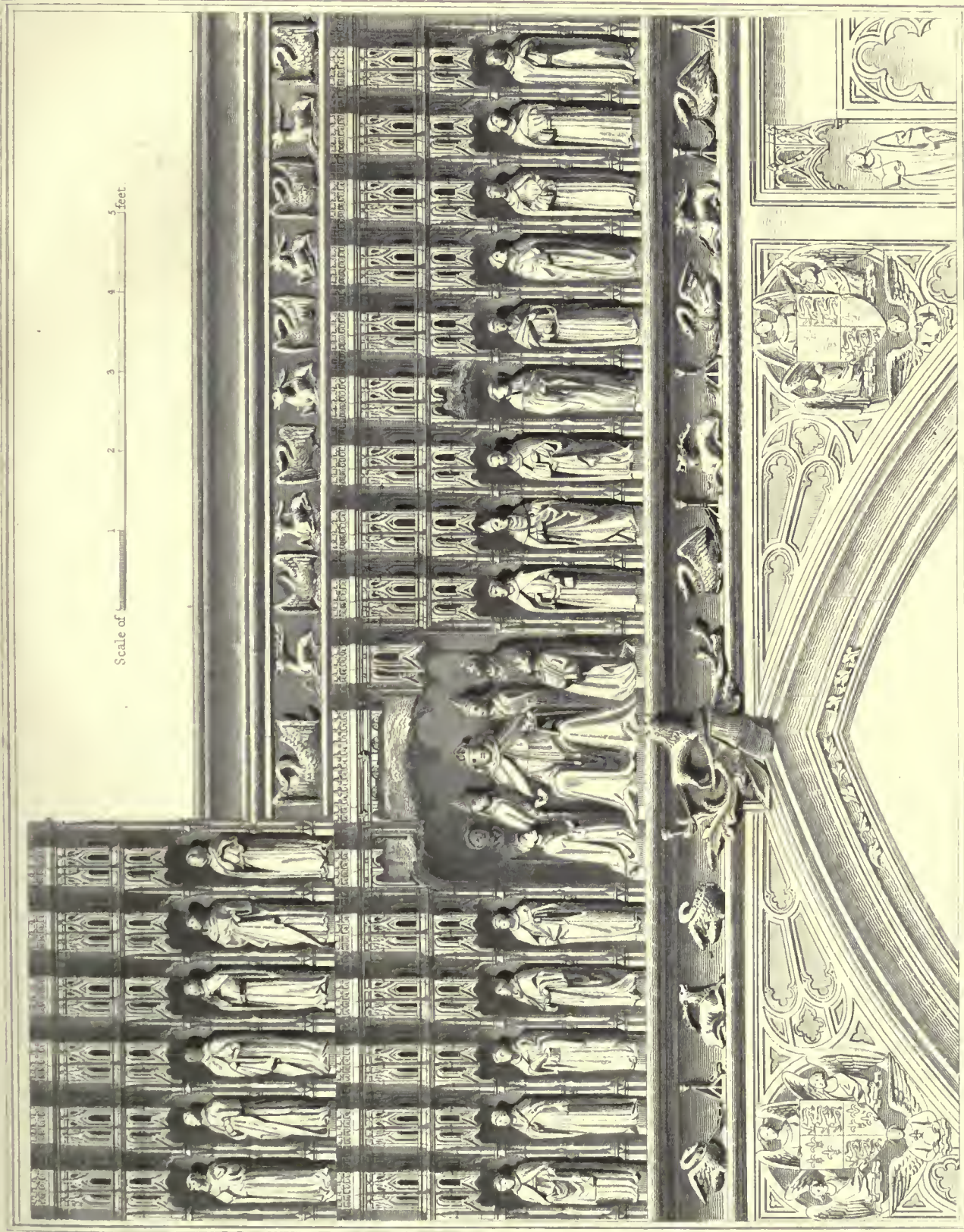
the royal arms and crest, a lion guardant, on a chapeau, on a helmet, with a lambrequin, or mantle.

On the Screen-work above the arches which extend across the ambulatory, and connect this Chapel with the east wall of the Church; (and the abutments of which are formed by the two piers before the opening porch of Henry the Seventh's Chapel) are other ranges of sculpture, similar in their general design, but differing in particulars. In each compartment are four principal divisions, three of which contain small standing figures in niches, and the fourth an alto-relievo of a Coronation. The latter is nearly in the centre of the design, and has on one side nine figures, and on the other five; with six others ranging over the latter. Many of these figures bear a resemblance to each other, and are mostly habited in long gowns fastened with a buckled belt, and reaching to the feet, with a cloak over them; they have also caps with a bag and feather attached to each: others represent Ecclesiastics, and several of them have books. The Coronations are in square compartments; that on the north side includes seven figures, and is supposed by Mr. Gough to represent the Coronation of Henry V, in this Church, by Thomas Arundel, Archbishop of Canterbury, assisted by another Prelate: that on the south is, by the same gentleman, conceived to exhibit the Coronation of Henry's Queen, Katherine of France, by Henry Chicheley, Archbishop of Canterbury, and Henry Beaufort, Bishop of Winchester, the King's uncle\*; for there cannot, he remarks, "have been a more suitable ornament for Henry the Fifth's tomb than the Coronation in this very Church (anno 1420) of the Heiress of the crown of France, by marriage with whom he became Heir apparent to that crown, and Regent of the Kingdom during the life of the reigning King." Mr. Carter, on the contrary, who has depicted both relieves as representing the Coronation of a King†, imagines that they were intended for Henry the Fifth's respective Coronations in England and in France, and this is most probably the truth; though Dart, without the least valid authority whatever, calls them the Coronations of Henry the Seventh and his Queen. The principal figure in each compartment was certainly intended for that of Henry the Fifth himself; they are nearly counterparts of each other, and resemble all the authentic likenesses which we have of that Monarch. On the north side, two mitred figures are crowning Henry, who is seated on a throne, and near them are four attendants, two of whom are kneeling: the

\* "Sepulchral Mon." Vol. II.

† "Specimens of Ancient Sculp." Vol. II.





WESTMINSTER ABBEY.  
ELEVATION OF THE NORTH SCREEN OF HENRY THE 7TH CHAPEL.

London: Published Nov. 1846 by Longman & Co. Paternoster Row & J. P. Neale, Portico, St. Paul's Churchyard Road.  
Designed by J. F. Neale.

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south compartment has only two mitred figures placing the crown on the King's head. The canopies over the Coronation and nine small figures, are surmounted by devices of the swan and antelope, alternately; over the six figures, is a cornice charged with trefoils. The large cornices under the figures are likewise ornamented with swans and antelopes, collared, and chained to a tree, on which is a flaming beacon, or crescet light\*. Over the points of the arches, are pendant shields with Henry's arms and crest, as before described; and in the spandrils are the same arms on larger shields, each of which is supported by four angels†.

In the passage below the Chapel, at the east end of the recess containing Henry's tomb, is the following inscription painted on the stone-work under the iron rails, in black Roman capitals on a gold ground: it is now partly defaced, but may still be read.

*Henricus Quintus ✠ Gallorum Mastix jacet hac Henricus in Urna, 1422.*

*Domat Omnia Virtus.*

*Pulchra virumq' suum sociat tandem Catharina, 1437.*

*✠ Ocium fuge.*

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\* In Gough's "Sepulchral Monuments," Vol. II. p. 69, is the following information respecting this Badge, which was communicated by the late Mr. Brooke, of the College of Arms.

"Henry V bore a Beacon, or, as my authority calls it, a *Crescet Light burning*, for one of his badges, and why he used it, take the following account from a curious MS. in our library, where all the arms and badges of the Kings of England, from Brute to the time of Charles I, are beautifully painted, with little histories of them."—"Henry V, by reason of his dissolute life in the tyme of his father's raigne, when, after the death of the sayd King his father, he was anoynted and crowned Monarch of this realme, betooke unto him for his badge or cognizance a Crescet light burnynge; shewing thereby, that although his virtuons and good parts had been formerly obscured, and lay as a dead cole, wanting light to kindle it, by reason of tender yeares and evell company, that notwithstanding he beinge now come to his perfecter yeares and riper understandinge had shaken off his evell connsellors, and being now in his high Imperial throne, that his vertues, which before had layne dead, should now, by his righteous raigne, shyne as the light of Crescet, which is no ordinary light; meaning also, that he should be a light and guide to his people to follow him in all virtue and honnor."

† The Screen-work on the north side of Henry's Chapel is delineated in the "Elevation," PLATE I, and in the "View in the North Aisle," PLATE XX; that on the south side in PLATE V. In PLATE X is seen the front or west side of the south octagonal tower, with a portion of the grates and canopy-work of the tomb; and in PLATE XXXV, the north tower, with the remaining portion of the centre. Different parts of the Screen against the east wall, are represented in PLATES V, XX, and XXXV.

The groining over the passage is ornamented with tracery in the pointed style, diverging from four principal ribs, which concentrate in a boss representing a crown: among the embellishments in the pannelled rays, are the often-repeated devices of the swan and the antelope, intermingled with trefoils and quatrefoils.

Henry's Chapel was once the depository of the tattered figures called the Ragged Regiment, but these have been removed, and their places occupied by various models of Churches and other buildings; one of which is the model constructed by Sir Christopher Wren, in Queen Anne's reign, for his proposed alteration of the Abbey Church, by erecting an elevated spire on the central tower. Among the other models are those of St. Clement's and St. Mary's, in the Strand; St. Paul's, Covent-Garden, and St. John's, Westminster. Here, also, is Roubiliac's small model for the beautiful Monument of Lady Nightingale, in the east aisle of the north transept; and two others by the same artist, for Monuments of the Duke and Duchess of Montague, erected in Warkton Church, Northamptonshire; together with a head of Henry V, which is said to have been purchased at the sale of Lord Nelson's effects, at Merton. Various fragments of sculpture from different parts of the Abbey Church, are likewise deposited here.

The tomb of QUEEN PHILIPPA, consort of Edward the Third, which occupies a corresponding situation on the south side of this Chapel to that of Queen Eleanor on the north, was originally a very rich and elegantly-designed work of art; but it has suffered more from wanton mutilation than any other of the contiguous monuments. The heroic conduct of this Princess at the battle of Neville's Cross, near Durham, when David Bruce, King of Scots, was made prisoner, whilst her warlike husband was pursuing his conquests in France, her general accomplishments and many virtues, have rendered her name memorable in English history. She was the daughter of William of Bavaria, Earl of Henault; and by this union, King Edward secured the assistance of the Flemings in his attempts to subjugate the French empire. She died on the 15th of August, 1369, having been a wife forty-two years, and the mother of twelve children.

The body of this tomb is formed of large slabs of black marble, but the recumbent figure of the Queen which lies upon it is of alabaster; as is also the beautifully-sculptured canopy which formed part of the tabernacle-work with which it was originally surrounded; but only some small portions



of which towards the north are now remaining. Thirty small statues of Kings, Princes, and other dignified personages, either related or allied to Philippa, anciently stood within the niches surrounding the tomb; having a basement of shields in quatrefoils, containing the arms, sculptured, in relief, and properly emblazoned, of the persons represented. On the north side, were eleven compartments, separated by small buttresses, including as many niches, having rich double and triple-faced canopies in alternate succession, adorned with crockets and finials; all the ornamental parts of which were very tastefully as well as delicately sculptured, as may be ascertained from the remains. The south side, and the east and west ends, were similarly ornamented (the former containing nine niches, and the two latter five each); but all the carved work on those sides has been long destroyed; and not a single statue can now be found of the whole thirty\*. The north-east angle of this monument is hidden by the southern tower of Henry the Fifth's Chapel.

\* The following are the names of those who were represented by the small statues. Vide Sandford's "Genealogical Hist." p. 177. Stebbing's Edit. 1707.

*On the North Side.*

1. Joan, Countess of Henault, sister of Philip VI, King of France, and mother of Queen Philippa. Arms: *Or*, four lioncels, rampant, impaling in a bordure, semée of fleurs-de-lis.
2. William, Earl of Henault, brother to Philippa, who was slain by the Frisons in 1345. Arms: *Or*, four lioncels, rampant.
3. Margaret, wife of Lewis of Bavaria, Emperor of Germany, sister to Philippa. Arms: a two-headed eagle displayed, impaling four lioncels rampant.
4. Reginald Rufus, first Duke of Gueldres, (so created by Lewis of Bavaria, Emperor of Germany, in 1339,) brother to Philippa: he died in 1343. Arms: *Or*, a lion rampant, crowned double queue.
5. Eleanor, Duchess of Gueldres, second daughter of Edward II, married to the above in 1332. Arms: *Or*, a lion rampant, crowned, double queue, impaling three lions passant guardant.
6. John of Bavaria, Earl of Henault, uncle to Philippa, created Earl of Cambridge by Edward III, in 1342; a dignity which he forfeited by revolt to the King of France. Arms: *Or*, a lion rampant, *Sable*, quartering *Or*, a lion rampant, *Gules*.
7. Mary, Duchess of Bretagne, fourth daughter of Edward the Third, wife of John the Valiant, Duke of Bretagne, who recovered the Dukedom from Charles of Blois, and died in 1339. Arms: quarterly, old France and England, impaling Bretagne, viz. chequé *Or* and *Azure*.
8. Lewis of Bavaria, afterwards Emperor of Germany, husband to Philippa's sister, as above. Arms: Lozenge *Or* and *Gules*, quartering four lioncels rampant.
9. Mary, Countess of Pembroke, youngest daughter of Edward III, married to John Hastings, Earl of Pembroke, poisoned in Spain, in 1375. Arms: a maunch *Gules*, Hastings; quartering six martlets, Valence, impaling France and England.
10. John, Duke of Brabant, grandson of Edward II, by his daughter Margaret. Arms: *Or*, four lioncels rampant, *Gules*, impaling the same, counterchanged.

The Queen's person, as represented by the figure on the tomb, has a majestic character; the countenance is full and pleasing, the neck and shoulders bare: the bosom seems too flat, a common fault with our ancient statuarics. She is habited in a stiff boddice, laced in front, an under garment, or petticoat, and a long mantle falling back at the sides; at her feet are two lions. The right arm is broken off a little below the elbow, and the ends of the fingers of the left hand are likewise destroyed: her sleeves were buttoned to the wrists, and they extended over the hands like mittens. Her head rests on a cushion under an elegant octangular-faced canopy, or tabernacle, in the pointed style, which has had four small figures, probably angels, on each side, in the supporting members; but these have been all stolen: the canopy has been enriched with gilding. The head-dress, which projects forward in

11. Charles of Valois, son to Philip VI, King of France. Arms: in a bordure, semée of fleurs-de-lis.

The only Shields of Arms of the above which now remain, are those numbered, 4, 5, 8, 9, and 11.

*On the South Side.*

1. Joan, Queen of Scots, eldest daughter of Edward II, and wife of David, King of Scots: died in 1357.

2. John, Earl of Cornwall, second son of Edward II.
3. Joan, Princess of Wales, consort of Edward the Black Prince.
4. Lionel, Duke of Clarence, third son of Edward III.
5. Isabel, Countess of Bedford, eldest daughter of Edward III.
6. John, Duke of Lancaster, fourth son of Edward III.
7. Elizabeth, Duchess of Clarence, wife of Lionel; died in 1363.
8. Edmund, Earl of Cambridge, fifth son of Edward III.
9. Thomas, Earl of Buckingham, sixth son of Edward III.

*At the West End.*

1. Edward, Prince of Wales, surnamed the Black Prince.
2. Lewis of Bavaria, Emperor of Germany.
3. Edward the Third.
4. John, King of France, nephew to Philippa.
5. William, Earl of Henault, father to Philippa.

*At the East End.*

1. Philip III, King of Navarre; died in 1343.
2. Wenceslaus VI. King of Bohemia, whose first wife was Joan, daughter of Lewis of Bavaria, niece to Philippa.
3. David Bruce, King of Scotland; died in 1370.
4. ————— King of Sicily.
5. Alphonso III, King of Spain, son of Ferdinand IV, who was betrothed to Joan, second daughter of Edward III, but died of the plague before marriage.



long and stiff curls on each side of the face, is braided, or reticulated, both at the sides, and at the top; and has a band or fillet in front, over the forehead. The whole tomb is surmounted\* by an embattled wooden canopy, and guarded on the south side by an iron railing.

\* The following Latin Epitaph on Queen Philippa, with its English translation, was formerly inscribed on a table hanging near her tomb.

Gulielmi Hannonis soboles postrema Philippa  
 Hic roseo quondam pulchra decore jacet.  
 Tertius Edwardus Rex ista conjuge lætus  
 Materno suasu Nobiliumque fuit,  
 Frater Johannes, Comes Mavortius heros,  
 Huic illam voluit consociare viro.  
 Hæc junxit Flandros conjunctio sanguinis Anglis,  
 In Francos venit hinc Gallica dira lues.  
 Dotibus hæc raris vixit Regina Philippa  
 Forma præstanti, Religione, Fide.  
 Fæcundæ nata est proles numerosa parenti,  
 Insignes peperit magnanimosque duces.  
 Oxonii posuit studiosis optima nutrix  
 Regineas ædes, Palladiumque Scholam.

Conjunctæ Edwardi jacet hic Regina Philippa,  
 Obiit Regina Philippa. Anno. Dom. 1369.

DISCE VIVERE.

Fair PHILIPPE, William Henault's child,  
 And youngest daughter deere,  
 Of roseat hue and beauty bright,  
 In tombe lies hilled here.

Edward the Third, through Mother's will,  
 And Nobles good consent,  
 Took her to Wife, and joyfully  
 With her his time he spent.

His brother John, a martial man,  
 And eke a valiant Knight,  
 Did linck this Woman to this King  
 In bonds of Marriage-right.

This Match and Marriage thus in blood,  
 Did bind the Flemmings sure  
 To Englishmen, by which they did  
 The Frenchmens' wrack procure.

This Philippe flow'd in gifts full rare  
 And treasures of the mind:  
 In Beauty bright, Religion, Faith,  
 To all and each most kind.

A faithful Mother Philippe was;  
 Full many a Son she bred,  
 And brought forth many a worthy Knight,  
 Hardy and full of dread.

A careful Nurse to Students all,  
 At Oxford she did found  
 Queen's College she, Dame Palace' [Pallas] School  
 That did her fame resound.

LEARN TO LIVE.

Within the next intercolumniation, westward, is the tomb of EDWARD THE THIRD, who died on the 21st of June, 1377, aged sixty-four years. This heroic Prince was the son of Edward the Second and Isabel, daughter of Philip the Fourth, King of France; after the decease of the latter Sovereign he laid claim to the crown of France as the next male heir. The glory of the British arms was scarcely ever carried to a greater height than during the wars caused by that claim; in the progress of which, Edward, by his policy and valour, nearly effected the reduction of the French kingdom. In the memorable field of Cressy, at the siege and at the subsequent attempted surprisal of Calais, and on many other important occasions, he displayed consummate address and bravery. In his reign, England presented the remarkable spectacle of holding the Monarchs of two rival nations in bondage at the same time; namely, John, King of France, who with his youngest son, had been made a prisoner by Edward, the Black Prince, at the Battle of Poitiers; and David, King of Scots, who had been taken at Neville's Cross, near Durham, by the army commanded by Queen Philippa. After the death of his consort, in the evening of his days, and when the infirmities of age had reduced him to a state of dotage, he was himself made a captive: not, however, by the prowess of foreign enemies, but by the force of female charms. The beautiful Alice Pierce, or Perrers, who had been one of the Queen's attendants, became the object of his love, and to her honour he held a splendid tournament in Smithfield; in which, under the romantic appellation of the *Lady of the Sun*, she appeared seated by his side in a triumphal chariot, accompanied by many ladies of rank and noble birth, each holding a mounted Knight by his horse's bridle. Though thus distinguished, her ingratitude, if Walsingham may be credited, proved equal to her frailty: she deserted the dying Monarch in his last hours, taking with her every thing of value, even to the very rings upon his fingers; and all his courtiers and servants following her example, he was left alone in the agonies of death, without either assistance or consolation\*. In this

\* How finely has Gray, in his poem of the BARD, alluded to this base desertion of the dying Monarch, by his children, mistress, and courtiers!

“Mighty Victor, mighty Lord,  
Low on his fun’ral couch he lies!  
No pitying heart, no eye, afford  
A tear to grace his obsequies!”



extremity, a poor Priest, who was accidentally in the house, drew near to his bed, and giving him a crucifix, exhorted him to remember his Saviour, and ask pardon for his sins : the deserted King kissed the feet of the crucifix and expired, faintly articulating the word ' Jesus ' with his last breath. He died in the Palace at Shene, near Richmond ; whence his body, accompanied by four of his sons, and many of the Lords, was conveyed to the Abbey Church of Westminster ; and, according to Dart, deposited " in the same grave with Philippa's, as she herself had desired on her death-bed\*."

The tomb erected to King Edward's memory is of grey Petworth marble ; but its original elegance has been greatly deteriorated through the partial decomposition and crumbling away of the finer parts of the sculpture ; as well as by the removal of several of the smaller statues, and most of the shields of arms which once adorned it. Each side is divided by buttresses into eleven compartments ; six of which consist of small niches, with rich triple-faced canopies, and a base of quatrefoils : the five alternate compartments are each separated into three tiers of pannelled double arches with surmounting pinnacles ; and the ends of the tomb are similarly ornamented. The niches were originally occupied by the " little images," as Keepe styles them, " of Edward's sons and daughters," of " solid brass, gilt ;" though not " enamelled " as the same writer has erroneously described them : those on the south side are still remaining, but all the others have been stolen, together with nine of the small enamelled shields of arms, which were affixed on the pannels beneath. *Edward*, the Black Prince, *Joan de la Tour*, *Lionel*, Duke of Clarence, *Edmund of Langley*, Duke of York, *Mary*, Duchess of Bretagne, and *William of Hatfield*, were the persons represented by the figures which remain ; those which have been taken away were, *Isabel*, Lady Coucy, *William of Windsor*, *Blanche de la Tour*, *Margaret*, Countess of Pembroke, and *Thomas of Woodstock*, Duke of Gloucester†. On

\* " Westmonasterium," Vol. II. p. 46.

† *On the South Side.*

1. Edward, Prince of Wales, first son. He has a pointed beard, and is habited in a long mantle, his right hand only out of it. Arms : quarterly, France and England, under a label of three.

2. Joan de la Tour, second daughter ; she was married by proxy to Philip the Cruel, (in the lifetime of his father Alphonso, King of Castile,) but died before consummation, soon after she had reached Spain : she has a stiff reticulated head-dress and long sleeves, like Philippa, her mother. Arms : quarterly, Castile and Leon impaling France and England.

the sub-basement, on the north side, are four large radiated quatrefoils, over which are large brazen shields, enamelled in colours, with the arms of St. George and Edward the Third, alternately.

The table covering the tomb is of metal, (apparently a mixture of brass and copper) as is also the statue of the King which lies upon it, within a rich tabernacle of similar composition : all the metal-work has been highly gilt ; but the gilding is only visible in a few places where the thick coating of indurated dust has been rubbed off. The King is arrayed in flowing drapery, the outer garment being a long mantle reaching to the feet, which has been fastened on each shoulder with a jewelled broach, or buckle, now gone : both the mantle and the under garment exhibit some rich lacing. A running pattern of gold flowers ornaments the shoes, which, it is curious to observe, are made to the shape of the feet ; or as we now call them "right and left : " this affords a proof that the modern practice of shoe-making is nothing more than a revival of an ancient fashion. The visage is long and thin, expressive

3. Lionel, Duke of Clarence, third son. In a cloak, thrown back, and doublet. He died in Italy, in his forty-second year, anno 1368. Arms: France and England, under a label of three, *argent*, charged with eantons, *gules*.

4. Edmund of Langley, fifth son ; first created Earl of Cambridge, and afterwards Duke of York : represented as an old man, his hands enveloped in a gown : Arms gone.

5. Mary, Duchess of Bretagne, fourth daughter ; died in 1363 : Arms gone.

6. William of Hatfield, second son ; died young : habited in a buttoned jacket, with a belt, long close breeches, and peaked shoes : Arms gone.

*On the North Side.*

1. Isabel, Lady Couey, first daughter ; married to Ingelram de Couey, Earl of Soissons, who was created Earl of Bedford by Edward III, in 1366.

2. William of Windsor, sixth son ; died an infant.

3. John of Gaunt, Duke of Lancaster, fourth son.

4. Blanche de la Tour, third daughter ; died an infant.

5. Margaret, Countess of Pembroke, fifth and youngest daughter ; married to John Hastings, Earl of Pembroke, who was poisoned at a banquet in France, anno 1375.

6. Thomas of Woodstock, Duke of Gloucester, seventh and youngest son.

All the six last-mentioned figures are gone, together with their arms, though the latter were here in Sandford's time. Vide " Gen. Hist." p. 177. Mr. Gough was mistaken in saying " the large shields," with the arms of St. George and Edward III, are " of brass enamelled." (Sep. Mon. Vol. I. p. 139.) They are of wood, as mentioned in the text, and painted in oil colours. He has likewise erred in various other particulars respecting the monuments in this Chapel.



of fatigue and age, and there is a remarkable fall in the underlip: the beard, which is thick and flowing, reaches to the breast; the hair is long and dishevelled. In the hands, which are a little raised towards the waist, were originally sceptres; these have been many years removed: the cushion, too, on which the head was laid, and the lion which, as appears from Sandford's print, was once at the feet, have been also taken away. Several of the pediments, and smaller ornamental parts of the jambs, or sides of the tabernacle, have been likewise stolen: but there is yet remaining in each compartment a small figure of an angel, making eight in the whole; the canopy is elegantly designed, and surmounted with pinnacles.

On the north and south leaves of the metal table, is the following rhyming inscription in raised letters; commencing on the north:

HIJ DEUS MAGNUS—FLOS REGUM PRECERITORUM  
FORUM FORTIORUM—REX ELECTUS, PATR POPULORUM  
CERTUS EDWARDUS—REGI COMPLENS JUBILEUM  
MAJESTAS PARSUS—VELLI PALLEAS PHARABUM  
PROSPERE DUX VITAE—REGNUM PACE REGIT  
ARMIPOTES REGIT—TAM CELI CELICE REI SIT\*.

On the verge of the sub-basement on the south side, there were formerly, also, these lines inscribed on the stone-work, but they are now wholly obliterated.

*Tertius Edwardus fama super æthera notus.*

*Pugna pro Patria.*

The tomb is surmounted by an oaken canopy, in the Pointed style, of very elegant design and workmanship: though much damaged, and mutilated in parts, it is still in better preservation than any of the others in this Chapel.

\* The same rhymes were likewise written on a tablet hanging near the tomb, together with the following partial translation, which seems to have been modernized from Fabian.

Of English Kings here lies the beautiful Flower  
Of all before passed, and Mirror to them shall sue;  
A merciful King, of Peace conservator,  
The third Edward; the death of whom may rue  
All Englishmen, for he by Knighthood due  
Was Lybard invict; and by feat martial  
To worthy Machabe in virtue perigall.

The north side of Edward the Third's tomb, with its surmounting wooden canopy, is represented in PLATES XXV, and XXXV; and the South Side in PLATES V, and XXIX: the latter includes the wooden canopy. Mr. Gough imagines that the figure on the tomb is "a counterpart of the body" as it was interred. Vide "Sep. Mon." Vol. I. 140.

It consists of fifteen divisions of open cinquefoil-headed arches, having pendants below, and curving pediments above, ornamented with pierced quatrefoils within circles, crockets, finials, &c. Several angel heads appear among the carving, which is boldly cut, and still sharp in all the unbroken parts\*.

Against the main column, between Edward the Third's monument and that of Richard the Second, is a small altar tomb of grey marble, (nearly similar to the one before mentioned of the young Princess Elizabeth) in memory of the infant MARGARET OF YORK, fifth daughter of Edward the Fourth and Elizabeth Widville, his Queen: she was born on the 19th of April, 1472; and died on the 11th of December in the same year. This tomb appears to have been removed hither from some other part; the east end is open; and the brass figures and inscriptions, which were originally on the top and surrounding the verge, have been wantonly reft away.

The next intercolumniation, westward, is occupied by the stately monument of RICHARD THE SECOND and ANNE OF BOHEMIA, his first Queen. Richard the Second is generally styled unfortunate, with the intent of exciting pity; yet if oppression, treachery, and murder, in their most atrocious forms, be deserving of visitation, his misfortunes can hardly be considered as any thing more than the due punishment of his guilt. He was the second son of Edward, the Black Prince, and Joanna of Kent, called Joan the Fair, Countess Dowager of Holland: he was born in the year 1366, at Bourdeaux, in France, where Edward kept his court whilst ruling over the Principality of Aquitain. He is described as a Prince of surpassing beauty; but his mental powers did not correspond with his personal form, and both his character and actions were highly derogatory of the heroic stock from which he descended. When he came to the crown he was only in his eleventh year: it was probably from this circumstance, and the constant adulation of his flatterers, that his mind became degraded; and on those grounds alone, are his deposition and sufferings to be deplored. His early years were as forcibly marked by inconsiderate levity and dissipation, as those of his manhood were

\* The *Sword* and *Shield* which are said to have been "carried before Edward III. in France," (Vide Dart's "West." Vol. II. p. 42) stand on the adjoining tomb of the Princess Margaret: the former is seven feet three inches in length, and weighs eighteen pounds; the latter is one foot ten inches wide, and three feet two inches in length: the Shield is of plain wood, with a lining of leather and buckram, and some small vestiges of a similar covering remain on the front. They are both represented in PLATE XIII; together with the tomb of the Princess, and other objects.



by open despotism and vindictive cruelty. Gray, in allusion to his thoughtless magnificence and fatal end, has the following beautiful lines :

“ Fair laughs the Morn, and soft the Zephyr blows,  
While proudly riding o’er the azure realm,  
In gallant trim the gilded Vessel goes,  
Youth on the prow, and Pleasure at the helm ;  
Regardless of the sweeping Whirlwind’s sway,  
That, hush’d in grim repose, expects his ev’ning prey.”

BARD.

The murder of his uncle, Thomas of Woodstock, was one of the most atrocious acts of Richard’s life, and it is remarkable that it became a principal cause of his own ruin : within a twelvemonth afterwards, he was himself deposed by his cousin, Henry of Bolingbroke, Duke of Lancaster, on whom, September the 30th, 1399, the Parliament bestowed the crown. The de-throned Sovereign was afterwards imprisoned in Pontefract Castle, Yorkshire, where on St. Valentine’s Day, 1399—1400, he breathed his last. Historians differ as to the manner of his death, though all agree it was not natural; yet whether effected by voluntary fasting, enforced starvation, or open violence, is not with certainty known. The manifesto of Archbishop Scrope and the confederate Lords in Henry the Fourth’s time, affirms that he was starved to death, and with this the older writers accord ; but Fabian and others have stated, that he was assassinated by Sir Piers de Exton, in what is now called the Bloody Tower. Sir Piers is said to have been urged to the deed by some obscure expressions of the new King, and taking with him eight men, to have entered Richard’s chamber at Pontefract, where, after a severe contest, he struck out his brains with a pole-axe ; four of the assailants having been previously killed by Richard with a bill which he had snatched from one of the assassins. Walsingham says that his death was caused by grief and voluntary hunger ; but Stow asserts that he was kept for fifteen days in hunger, thirst, and cold, till he died. Whatever was the fact, King Henry appears to have been anxious that the knowledge of his decease should be generally promulgated ; and for that purpose “ he lette sere him in a linnen clothe, save his visage,” which “ was left opyn that men myght see and knowe his persone\*,” and had him brought to London, where he was exposed to

\* Vide “ Dun. Chron. ;” fol. 164. MS. in Bib. Harl.

public view during three days in St. Paul's Cathedral. There also his exequies were performed in the King's presence; after which his remains were conveyed to Langley, in Hertfordshire, and buried in the Church of the Fryars Preachers. Henry the Fifth, soon after his own coronation, had the body removed to the Abbey Church; the particulars of which removal, with other circumstances attending it, are thus recorded by Fabian.

"Anone as Kynge Henry was crowned and y<sup>e</sup> solemnitye of the feest of Easter was passyd, he sent vnto the Fryers of Langley, where the corps of Kynge Richarde was buried, and caused it to be taken out of y<sup>e</sup> erth, and so with reaverence and solempnnytie to be conveyed vnto Westmynster, and vpon the south syde of Seynt Edwardes Shryne there honourably to be buried by Queen Anna his wyfe; which there before tyme was entered. And after a solempn 'terment there holden, he ordeyned to brēne perpetvelly w'out extincōn iiii tapers of waxe vpon y<sup>e</sup> sepulture of Kynge Richarde; and over y<sup>t</sup> he ordeyned there to be contynved for ever, one day in the weke, a solempne Dirige to be songe, and vpon the morowe a masse of Requiem by note; after which masse endyed to be given wekely vnto po<sup>r</sup>e people, xi s. viii d. in pens: and vpon y<sup>e</sup> day of his Anniversary, after y<sup>e</sup> sayd masse of Requiem is songe, to be yerely destributed for his soule xx li. in d.\*"

The tomb of Richard the Second is of grey Petworth marble, like that of Edward his grandfather; which it also very closely resembles in its general design and execution. On each side are eight canopied niches on a quatrefoil basement, separated from each other by small buttresses, and triple tiers of double arches, pannelled: each end is divided into eight compartments by similar pannelling. The original elegance of the sculpture has been long destroyed; partly from wanton devastation, and partly from all the finer parts having crumbled away. According to Mr. Gough the quatrefoils below the niches were once covered with "shields, enamelled on copper†;" but not a single shield is now remaining.

The recumbent statues of King Richard and Anne, his first Queen, together with the canopies, or rather pediments, of the tabernacle-work that formerly surrounded them, and the table covering the tomb‡, are all of a mixed

\* "Chron." p. 577—585.

† "Sep. Mon." Vol. I. p. 163.

‡ Mr. Gough states, in his "Sepulchral Monuments," that the above table was "formerly gilt and enamelled with fleurs-de-lis, lions, eagles, and leopards in lozenges;" yet all this is inaccurate,



metal similar to that composing the statue of Edward the Third. Stow, speaking of these figures, says, 'the moulds were made and the images cast' by B. and Godfrey, of Wood-street, goldsmiths; and that 'the charges of gilding them exceeded four hundred marks\*.' Scarcely any of the gilding, however, is at present visible, except in one part of Richard's mantle, which has been rubbed bright; all the other parts being thickly coated with indurated dust. The King is habited like an ecclesiastic, or religious person: his mantle has a falling cape, and his bushy hair is turned back at the sides in curls, leaving the ears exposed: he has whiskers, and a beard about two inches in length, curiously disposed into two pointed drops. His countenance, as remarked by Gough, "is rather that of a heavy debauchee, than of a jolly handsome young man." It appears from Sandford, that the King originally held the Queen's right hand in his, as was ordered in the Indenture for making the tomb†: but the arms of both figures have been stolen, as well as the two lions that were at Richard's feet, and the eagle and leopard at the Queen's feet. The above position of the hands was indicative of the great affection which Richard bore to his consort, and which in the extravagance of his grief at her loss, occasioned him to curse the place of her death, (Sheen, in Surrey, now Richmond), and command the buildings of the Palace where she died to be demolished. The Queen is arrayed in a cloak, boddice, and petticoat; the former has been fastened on each shoulder by a broach, or pin, but that on the left only remains: the boddice is closely buttoned by twelve buttons: the petticoat was fastened by two rose jewels, now lost, and bound by a slender girdle, having a rich buckle in front. Her hair is dishevelled and falls back. She has a full, pleasing countenance, with a double chin. The petticoat descends so low, that only the sharp points of her shoes are visible. The Queen lies upon a thin pallet, or mattress; but the cushions which were under the heads of both figures, have been taken away. Sandford and Dart describe the King's mantle as being wrought with open peas-cods, or shells,

except in respect to the gilding. Not the least trace of any enamel is to be found on it, nor yet any fleurs-de-lis, lions, &c.

\* Stow's "Annals," p. 343. The artists' names were Nicholas Broker and Godfrey Prest, who, in the Indenture for making the tomb, are styled Coppersmiths; vide p. 111, 112. The tomb is represented in PLATES XIII, and XXV.

† Vide Rym. "Fœd." Vol. VII. 795.

the peas out; and though Mr. Gough has remarked, "one would wonder what suggested this idea\*;" yet the peas-cods are still faintly discernible where the gilding has been rubbed bright. Above each figure is a five-faced pyramidal canopy, or pediment, having a rose in the centre of the groining, and crockets, &c. at the angles: these in the Indenture before referred to are called 'hovels,' or 'gabletz;' and they are described as connected with 'double jambs' on each side, which are said to have been ornamented with the figures of twelve Saints, but not any of them are now remaining.

Round the verge, or ledge, of the metal table is the following jingling inscription in raised letters: it begins on the north side, and within the first letter is a feather with a scroll, which was a badge of Edward the Third: that part which relates to Queen Anne has not been given by Sandford.

✠ Prudens et Mundus — Ricardus jure secundus,  
Per fatum victus — jacet hic sub marmore pictus.  
Gerax sermone — fuit, et plenus ratione:  
Corpore procerus — animo prudens ut Dimerus.  
Eccle' fabit — elatos suppeditebat,  
Quembris prostrabit — regalia qui violabit.

✠ Thruit hereticos — et eorum strabit amicos.  
O Clemens Ipe — cui devotus fuit iste;  
Totus Baptiste — salbes quem pretulit iste.

✠ Sub petra lata — nunc Anna jacet tumulata,  
Dum virit mundo — Ricardo nupta secundo.  
Ipo debota — fuit hec factis bene nota:  
Pauperibus prona — semper sua reddere dona:  
Iurgia sedabit — et pregnantem relebabit  
Corpore formosa — vultu mitis speciosa.

✠ Prebens solamen — viduis, egris medicamen:  
Anno milleno — ter C, quarto nonageno  
Iunii septeno — mensis, migrabit ameno †.

\* "Sep. Mon." Vol. I. p. 163.

† The following translation of a part of Richard's epitaph is given by Fabian, with an additional verse, as it was formerly inscribed on a tablet near the tomb.

Perfect and Prudent, Richard, by right the Second,  
Vanquished by Fortune, lies here now graven in stone:  
True of his word, and thereto well resound:  
Seemly in person, and like to Homer as one,  
In worldly prudence; and ever the Church in one  
Upheld and favour'd, casting the Proud to ground  
And all that would his Royal State confound.

But yet, alas! though that this Metre of mine  
Thus doth embellish this noble Prince's fame,  
And that some Clerk which favour'd him sometime,  
List by his cunning thus to enhance his name,  
Yet by his story appeareth in him some blame:  
Wherefore to Princes is surest Memory  
Their lives to exercise in virtuous constancy.



Dart characterizes the above inscription on King Richard as "an extravagant proof of the generosity of Henry the Fifth, by whose order," he continues, "it was placed there;" yet the probability is, that it was engraven during the life-time of Richard himself. Queen Anne died without issue on the 7th of June, 1394, having been a wife twelve years. In an inscribed tablet which was formerly near the tomb, she was called the daughter of the Emperor Wenceslaus, but she was in reality his sister, being the daughter of the Emperor Charles the Fourth\*.

The south side of the sub-basement of this tomb is ornamented with

\* The inscription on the tablet was as follows.

Hoc jacet Anna loco Britonum redimita corona,  
Cui vir Richardus jure secundus erat :  
Cui Pater illustris, gnata, generoque superbus,  
Romæ ter felix Induperator erat.  
Wenceslaus illam magna comitante caterva,  
Londinum misit lætus ovansque Pater :  
Cujus in adventu ludi, spectacula fiunt,  
Regali pompa, regia Virgo venit :  
Sed bona sunt hominum tenui pendentia filo,  
Reges, Reginas Mors capit, omne rapit.  
Hæc Regina fuit magna de stirpe Quiritum,  
Omnibus illa fuit scemina chara viris.  
Larga coloratis virtutum splendida gemmis,  
Nunquam læta parens, nam sine prole jacet.

FORMA FRAGILIS.

Queen Anne, Richard the Second's Wife,  
Lieth buried in this place :  
Adorned with the Britains crown,  
With whom she found much grace.  
  
Whose noble Sire, of Daughter proud,  
Of Son-in-law full glad,  
Of Rome, thrice happy Emperor was,  
And that large Empire had ;  
  
Wenceslaus, so called by name,  
Who thus in joyful plight,  
Sent her to London, guarded well  
With valiant Men of Might.

Against whose coming Plays were made,  
And Sights and Shows were seen,  
With princely Pompe to gratifie  
This noble Virgin Queen.  
  
But all mens' treasures last not long,  
They hang hut on a twine,  
Or slender thread:—Death, Kings, and Queens  
Doth all catch up in fine.  
  
This Queen was of the royal race  
Of Romans by descent :  
Of all beloved, most dear to most,  
In Honor reluctant.

Full liberal and bountiful,  
Adorned with Virtues rare :  
No Child she had, but issueless  
She lies without such care.

FAVOUR FADETH.

six large radiated quatrefoils; on which, affixed at the centres, were formerly shields of arms, but all of them were stolen long ago. Through the holes left by this removal (and which were at length stopped up by order of Dean Thomas,) some coffin boards and various human bones were to be seen: the latter were commonly supposed to be the remains of Richard and his Queen; and Mr. Gough has stated in his "Sepulchral Monuments," that "he examined both the skulls pretty closely, but could find on the King's no mark of St. Piers' pole-axe." This examination, however, does not decide the historical question to which it was intended to apply; for it may not unreasonably be presumed, that the bodies of the deceased Sovereigns were deposited within the tomb itself, like those of Edward the Confessor and Edward the First, and not in the ground beneath it. It is certain that various interments have been made in this Chapel besides those of the different Royal personages by whose tombs it is surrounded.

On the under part of the wooden canopy that extends over Richard's tomb, are remains of different paintings in oil, in four compartments. Though greatly injured by the air and damp, the subjects may yet be distinguished, and they display traces of elegance and masterly execution. They are painted on an absorbent ground, which has been richly gilt, though now changed to a dingy yellow, and in some places almost black: it has also been thickly embossed with quatrefoils, and other minute ornaments in plastic. In each of the end compartments were depicted two angels, supporting a shield, crowned, emblazoned with the arms of Anne of Bohemia, viz. quarterly, an Eagle displayed, with two heads, sable (the Imperial arms) and gules, a Lion rampant, queuee forchee, argent, crowned Or, (the arms of Bohemia) impaling those of her husband, Richard II. The second compartment from the west was enriched with a representation of the Almighty in an aureolus, or glory, seated on a throne, and portrayed as a venerable old man, the 'Ancient of Days,' in a close garment, with his hand raised as in the act of benediction. In the remaining compartment was another sitting figure, probably intended for Jesus Christ, with the Virgin Mother before him, in a devotional attitude, with her hands crossed over her breast; the right hand of Jesus is extended as if blessing her: this compartment has suffered least from the ravages of time. The diapering of the ground of this canopy bears a considerable resemblance to that of the picture of Richard II, in the Jerusalem Chamber.



The conjecture hazarded in a previous page respecting the age of this Tomb\*, has been found to be fully substantiated on referring to Richard the Second's Will, from which it appears that it was actually erected during his own life-time†. There are, also, two Indentures concerning it in Rymer's *Fœdera*, copied from the originals, (which are written in old and corrupt French) corroborating the same fact; the one entered into between the King, and Henry Yevell and Stephen Lote, Citizens and Masons of London; and the other between the King, and Nicholas Broker and Godfrey Prest, Citizens and Coppersmiths of London. The Tomb was to be constructed of fine marble, and it will be seen by the extracts from the contract with the Masons, given in the note below, that it was to be made after a model bearing the seal of the Treasurer of England, with recesses on each side for six images, and spaces for escutcheons of copper and brass; that it should occupy the whole extent between the pillars where the Queen was interred, and be duly proportioned to sustain the super-incumbent metal work; its height to be similar to that of the tomb of Edward the Third‡. It was to be completed in two years from Michaelmas 1395, and to cost 250*l.* besides a gratuity of 20*l.* more should it be well and properly made.

In the other Indenture it is covenanted that Nicholas and Godfrey, the Coppersmiths, shall make, or cause to be made, two Images of copper and brass§, gilt, and crowned, with their right hands joined, and holding sceptres

\* Vide account of St. Edward's Screen, p. 62.

† See Nichols's "Royal Wills," and "Fœd." Vol. VII.

‡ " *De Tumba Marmorea, pro Anna nuper Regina.*

" La quelle Toumbe de marbre serra overe et fait solone le manere et fourme d'un patren ent fait, demnrans as ditz Masons, desouth le seal de son tresoror d'Engleterre.

" Et les ditz Masons ferront measons pur xii images (c'est assavoir) vi a l'une coste, et vi a l'autre coste du dite Toumbe, et le remenaunt du dite Toumbe serra fait ove orbes, accordantz et semblables as dites measons pur ymages, pur accomplier la Toumbe, hors pris espaces pur escuchons, de copier et laton endorres, d'estre assignez par avys du dit tresorer.

" La quelle Toumbe serra mys au Westmonstier, contenant en longure tout l'espace parentre les pillers ou la dite Roigne est enterrez, et en leure bien proportionne pur supporter l'overaigne de copier et laton endorrez que illoques serra mys.

" Et les ditz Masons leverons la dite Toumbe de leyr de la terre en hauteuse tanque al hauteuse del Toumbe le tres-excellent et tres-noble seigneur le Roy Edward Tierce, n'adgairs Roy d'Engleterre q'i Dieu assoile." A. D. 1395. An. 18 R. II. penes Camer. Rym. "Fœd." Vol. VII. p. 795.

§ The words are "copier & laton:" in modern French the word 'léton' means yellow brass.

in their left, with a ball and cross; the one to resemble the King, and the other the Queen; that the said figures shall be placed on a metal table, gilt, and ornamented with a fret-work of fleurs-de-lis, lions, eagles, and leopards; that there shall be a tabernacle with canopies, ('hovels or gabletz') of gilt metal and double jambs, with two lions at the feet of the King, and an eagle and leopard at the Queen's feet; that there shall be twelve images of Saints, of metal gilt, at the side of the tomb, and eight angels round it, with such inscriptions, and such escutcheons of arms engraven and enamelled, as the King or his Treasurer should assign; and that all the said work should be executed from an attested model, within two years from Michaelmas, 1395, at the charge of 400*l.* one hundred of which was to be paid down, and the remainder in four instalments. For the greater security that the work should be well and suitably executed, six persons are joined with Nicholas and Godfrey in this Indenture, which bears date on the 24th of April, in the eighteenth of Richard the Second\*.

\* We have so few memorials of this description extant, that it is presumed the insertion at length of the Indenture referred to will not be esteemed superfluous. Besides the curious information which it includes, it affords a good example of the simple way in which our ancient agreements were drawn up.

DE IMAGINIBUS ET APPARATU PRO TUMBA NUPER REGINÆ.

Ceste Endenture fait parentre le tres-excellent et tres-redoubt Seignur, nostra *Seignur le Roy Richard*, qi Dieu gard, d'une part, & *Nicholas Broker & Godfrey Prest*, Citeins & Copersmythes de Loundres, d'autre part.

Tesmoigne que les avanditz, Nieholas & Godfrey, ount eovenantz et empriz pur faire estre faitz les ehoses desouth escriptz al oepe et profit nostre dit Seignur le Roy; e'est assavoir.

Denx Ymages de Coper et Laton endorrez, coronnez, ajonauntz & cloisauntz ensemble lour meyns dextres, & tenantz Sceptrs en lour meyns senestres, & un Ball ovesque un Crosse parentre les dites Ymages; l'une Ymage eonterfait le corps de notre *Seignur le Roy*, & l'autre eonterfait le corps del tres-excellent & tres-noble Dame, *Dame Anne*, n'adgaires Roigne d'Engleterre, Compaigne nostre dit Seignur le Roy, & File au tres-puissant Seignur l'Emperour l'Almaigne, la quele Roigne Dieu de sa merey assoil.

Et une table du dit Metall endorre, sur la quele les Ymages serount jesauntz, la quele table serra fait ovesque une frette de Flour-de-Lys, Leons, Egles, Leopar-des, & conteindra la dite table en longure tout l'espace parentre les Pyllers a Westmonstier ou la dite Roigne est enterrez, & en largeur bien proportionnez.

Et auxi ferrount Tabernacles appeles Hovels, ove Gabletz, de dit Metall endorrez, as testes, ove doubles Jambes a eheseune partie.

Et deux Leons as pies du dite Image de Roy, & une Egle & une Leopard as pies du dite Image del Roigne de dite metall endorrez.



Within a few feet of the tomb of Queen Philippa, under a large slab, in the pavement, measuring nine feet six inches in length, by four feet seven inches in breadth, were deposited the remains of THOMAS OF WOODSTOCK, K. G. Duke of Gloucester, and Constable of England, seventh and youngest son of Edward the Third. This unfortunate Prince was born on the 7th of the Ides of January, 1355; he married Eleanor, eldest daughter and co-heiress of Humphrey, Earl of Hereford and Essex, in whose right he became possessed of the manor and castle of Pleshy, in Essex. He was created Earl of Buckingham, and afterwards Duke of Gloucester, by his nephew Richard

Et auxi xii Images du dit metall endorrez, des diverses Seintz conterfaitz, tiels Seintz come as ditz Nicholas & Godfrey serront nommez & assignez par nostre dit Seigneur le Roy, ou son tresorer, d'estre esteantz as ambedex les parties del Toumbe, a faire en la fourme susdit, bien proportionnez a dit Overaigne, & viii Aungells entour la dite Toumbe.

Et auxi escriptures d'estre gravez entour la dite Toumbe, tiels come as ditz Nicholas & Godfrey serront delivres, resonablement pur ycel Toumbe.

Et auxi ferront tiels Escochons & bien proportionnez du dit metall endorrez, gravez & anamalez de diverses armes, d'estre esteantz entour la dite Toumbe, come as ditz Nicholas & Godfrey resonablement serront assignez, pur mesme la Toumbe, par nostre dit Seigneur le Roy, ou son tresorer.

Queles choses avanditz serront overez & parfournes, en manere susdit, selonc un patron as ditz Nicholas & Godfrey monstrez, q'or est esteant en la garde del tresorer nostre dit Seigneur le Roy, & enseal del seal le dit tresorer & les seals de les ditz Nicholas & Godfrey (c'est assavoir) deins deux ans prochein ensnauntz aprest le Fest de Saint Michell l'Archangell prochein venaunt apres la date d'icestes, en cas que les ditz Nicholas & Godfrey soient resonablement paieez a ces jours desouth escripts.

Pur les queles choses avantditz overer & parfournier en manere susdit, nostre dit Seigneur le Roy voet que les ditz Nicholas & Godfrey, ou leur certains attournes, soient paieez de quatre centz livres en manere q'ensnit, c'est assavoir, devant la meyn, sur la fesaunce d'icestes, cent livres, & al Fest de Pasque prochein ensnant cent marcz, et al Fest de Saint Michel l'Archangell prochein ensuant cent livres, et al Fest de Pasque adonques prochein ensuant cent marcz, en pleyne payment du dite soume.

Et outre ces, pur greindre seurte bien & loialment parfournier le dit Overaigne en manere susdit, Nicholas Whytlok, Lorimer; Phylp Jolyf, Chaloner; William Ketyll, Hugh Leyccstre, Thomas Cok, & Thomas Lovcock, Sporiers; Citeins du dit Citee, deviegnant Plegges & Meynparnours, obligeantz enx ovesque les dits Nicholas Broker & Godfrey, & chescun pur l'autre en l'entier, leur heires & executeurs par ycestes.

En tesmoignance de quele chose a l'une partie d'ycestres Endentures, demurante envers les ditz Nicholas Broker & Godfrey, le Prive Seal nostre dit Seigneur le Roy est mys, & al autre partie les ditz Nicholas Broker & Godfrey & leur ditz Plegges ont mys leur Seals.

Don le vyngt & quart jour d'Avril, l'an du Regne nostre dit Seigneur le Roy Dys & Oeptisme.

A. D. 1395. An. 18 R. II. pen. Camer. in Bund. 1. n. 7. "Fæd." Vol. VII. p. 797.

the Second ; whom he subsequently displeased by the spirit and freedom of his admonitions, and who, by the basest treachery having induced him to quit Pleshy in his own company, had him arrested by surprise on the road to London, by Thomas Mowbray, Duke of Norfolk, the Earl Marshal. He was then conveyed on ship-board and taken to Calais, (of which Mowbray was Captain) where he was put to death by the King's order, without trial, or any judicial proceedings, on the 8th of September 1397, being the feast of the Nativity of our Lady : he was smothered between two feather beds, as was confessed by John Hall, one of the Earl-Marshall's servants, who was executed for being concerned in the murder, after the deserved dethronement of Richard. His body was brought to England, and buried at Pleshy, in the Church of the College of Canons Regular, which he had himself founded ; but it was subsequently removed to the Abbey Church at Westminster. The slab covering his remains was formerly adorned " with fine imagery-work, in curious wrought brass ;" not a single vestige of which is now left, except the studs and indents. It displayed a figure of the Deity, with those of the Duke and Duchess, and many of the Duke's relations. Round the verge was an inscription in old French, of which the following words were all that remained in Sandford's time ; and it is now totally destroyed.

*Ore gist ensevely entre les ——— come tu poes veoir soit a Matyn mydy ou Coyr. Priez a Dieu pur l'alme de luy q'il en est de luy mercy : Meint home ne ——— ——— ——— ——— ——— ——— \**

\* The following particulars of the *Brasses* are derived from the print given by Sandford.

There were four compartments ranging up each side of the slab, with figures of the Duke's relations, having shields of arms over them : viz. On the South Side, 1. A mantled figure ; arms : old France and England, quarterly, a label of three. 2. A woman ; arms : old France and England, quarterly, impaling blank. 3. An old mantled figure ; arms : as No. 1. 4. A young woman ; arms : blank, impaling old France and England, quarterly. On the North Side, 1. A Man, with a coronet ; arms : as No. 4, above. 2. An aged Man with a beard and flowing hair ; arms : Castile and Leon, impaling old France and England, quarterly. 3. A young Woman ; and 4, a Boy in short clothes ; shields blank.

The Middle division consisted of four stages of three compartments each. In the Upper division, an aged King (Edward III) sitting, holding a sceptre and mound, with a Queen (Philippa) on one side of him, sitting, crowned and sceptered ; and on the other a Woman standing, veiled : above were four shields, viz. Old France and England, quarterly, single, and the same arms impaling four lioncels rampant, and two blank shields. In the second compartment, God the Father, holding the Crucifix, seated between the Virgin and Child, and a Mitred Ecclesiastic, both standing. In the third com-



In the pavement immediately before the northernmost doorway of the Screen is a dark grey slab, inlaid with a full-sized brass figure in memory of JOHN DE WALTHAM, Bishop of Salisbury, and Lord High Treasurer of England, who was interred here in the year 1395. He was consecrated to the above See in September, 1388, being then Master of the Rolls and Keeper of the Privy Seal; and in 1391, he was raised to the office of Lord High Treasurer, which he held till his decease. "King Richard the Second," says Bishop Godwin, "loved him entirely, and greatly bewailed his death: in token whereof he commanded that hee should bee buried in Westminster amongst the Kings (as in his Epitaph is yet to be read;) many men much envying him that honour\*." He was the last Bishop that resisted the visitations of William Courteney, the then Archbishop of Canterbury; grounding his opposition on an exempt-privilege granted by Pope Boniface against any authority derived from Pope Urban his direct predecessor. But Courteney, knowing "well enough he had power of himselfe, as being Metropolitane, to visite without the Pope's license, proceeded boldly, (notwithstanding that vain privilege) and so canvassed the Bishop with excommunications and ecclesiasticall censures, that he was faine to yield at last and cry *peccavi*†." The

partment was the Duke, represented as an aged Man in a mantle, with the Garter on his shoulder, standing under the Deity: his hands joined as in prayer, a label over his head, and on each side a shield; namely, old France and England, in a bordure, and blank; with a flying dragon above each; under him, in the fourth compartment, a Woman, his Duchess, with their children, a Boy and a Girl: in the spandrils of the arches four shields, one quarterly, first and fourth, a bend cottized, between six lioncels rampant, *Bohun*: the other blank. All the figures in the various compartments were under ornamental arched canopies; and at the corners of the slab were the symbols of the Evangelists, or the Duke's badge; and round it was the inscription given above.

On the completion of Westmacott's monumental Statue of Addison in the year 1808, it was at first intended to erect it in the Confessor's Chapel, on the site of Woodstock's grave; but it having been ascertained on removing the slab, (which had been broken into two parts at some former period,) and opening the ground, that the bones and ashes of the Duke were still remaining there, the design was relinquished, and Addison's statue was placed in the South Transept. The grave appeared to have been previously violated: the oaken coffin was found decayed, and the leaden coffin mis-shapen and damaged. The "Gentleman's Magazine" for the years 1808 and 1809, contains several controversial papers between the late Mr. J. Carter and one or two anonymous correspondents on the subject of this second intrusion into Woodstock's sepulchre.

\* Cat. of Eng. Bish." p. 349. Edit. 1615.

† Ibid. p. 151.

brass effigy of Waltham and its rich canopy are now nearly defaced from being so frequently trodden on: the Bishop is represented *in pontificalibus*, with his crosier, or pastoral staff, within the crook of which is engraven the Virgin and Child. On the pall, as if embroidered, are six Saints, and eight others have been represented on the sides of the slab; but only the four towards the north remain. The whole of the ancient inscription round the brasses, except a single letter, is also gone.

There are no other Monuments in this Chapel than those already described, although various other persons of distinguished rank have been interred here. Dart mentions a stone of grey marble between the gates of Henry the Fifth's Chapel and St. Edward's Shrine, on which he says are "some small remains of a cross\*;" and he therefore assigns it to *Roger de Wendover*, Bishop of Rochester, who died on the 4th of the Ides of October, 1250, and whom King Henry the Third, (*quia sanctus habebatur*) ordered to be buried in this Church. Weever, speaking of this Bishop, says, that "he was here inhumed (though not in so conspicuous and princely a place of the Church as Waltham) by the King's speciall commandement, for that he was accounted a very holy and virtuous man†."

*Richard Courteney*, Bishop of Norwich, was likewise interred in this Chapel, but has no memorial. He was a great favorite of Henry the Fifth, whom he attended into Normandy, where he died of a flux at the siege of Harfleur, on the 14th or 16th of September, 1415, and being afterwards brought to England, was buried near the Shrine of St. Edward.

Queen EDITHA, or *Egitha*, the accomplished consort of Edward the Confessor, appears from the Charter of William the Conqueror, to have had one common tomb with her husband‡; but on the rebuilding of the Church, her remains were deposited in the south-side of his Shrine. She was the daughter of Earl Godwin, but so renowned for her beauty and virtues, (her disposition, says Weever, "no way savouring of her father's barbarousness,")

\* "West." Vol. II. p. 26.

† "Fun. Mon." p. 482. Edit. 1631.

‡ In this Charter, William, after bestowing 100*l.* of silver to complete the building of the Abbey, adds: "Ob reverentiam nimii amoris quem ego in ipsum inclitum regem Edwardum habueram tumbum ejus et reginæ juxta eum positæ ex auro & argento fabrilis opere artificiosè decoris mirificè operiri feci."



that "the writers of that day compared her to a Rose growing from a Briar."

*Sicut Spina rosa genuit Godwinus Edivam.*

From prickly stalk as sweetest Rose,  
So Edith fair from Godwin grows.

Brompton, speaking of this Lady, remarks, that "her breast was a storehouse of all liberal science;" and Ingulphus, Abbot of Croyland, who was himself bred in the Court, and personally known to her, tells us, "she was a woman of beauty, learning, and excellent conduct of life, of religious humility, mild, sincere, and obliging. I have frequently seen her," he adds, "as I have returned from school; she would often stop me and examine me in the classics, and pose me with wondrous readiness in my grammar and logic; and then generally ordered a little maid that waited on her to give me three or four pieces of money, and having refreshed, dismissed me." She was a proficient in needle-work; and is said to have herself wrought the magnificent robes in which the King was arrayed on his collar days. She died at Winchester, on the 15th of the Kalends of January, 1073, having survived her husband eight years. Matthew Paris affirms, that she acknowledged on her death-bed that the King never cohabited with her in a conjugal manner, although she had been his wife eighteen years. According to an ancient manuscript quoted by Dart, Edward "lived evermoe in chastete and in clennes, withouten any fleshly dedes doyinge wyth his wyfe the Quene, and so dyd the Quene on her syde." Fabian, speaking on the same point, says, he treated the Queen "in suche wyse, that he put her nat from his bedde, nor yet delte w<sup>h</sup> her flesshely. Whether it were for hate of her kyune, or for love of chastytie, the trouthe is not shewed; but all wryters agreen y<sup>t</sup> he continued his lyf withouten offence with women \*."

On the north side of the Shrine lie the ashes of the good Queen MAUD, or MATILDA, who was married to Henry the First in the year 1102, in order to ensure the peace of the kingdom, by uniting the Saxon and Norman lines. The marriage was at first opposed on the grounds of her 'having been a Nun;' but Eadmer, a contemporary writer, affirms that she never took the vows, though the veil had been put on her, suddenly, at Winton, by the Lady Abbess, to screen her from violation by the Danes. Alured calls her the

\* Fab. "Chron." p. 224. Edit. 1811.

*blessed Queen*; and the Annals of Waverly record, that “her virtues were so great, an entire day would not suffice to recount them.” She was extremely pious, and accustomed to pass several days and nights together in this Church, to which she gave many reliques: she also came hither in Lent, barefoot, in a garment of hair, to perform her devotions and wash the feet of the poor. She died on the 1st of May, 1118 or 1119; and was buried in the Old Chapter House; whence her remains were removed to this spot, by order of Henry the Third, who directed a lamp to burn perpetually over her grave, and another over that of Queen Editha.

*Richard*, an infant son of Henry the Third, was likewise interred in this Chapel;—and here also, within the Shrine of St. Edward\*, inclosed in a vase, or cup, was deposited the *Heart* of Henry d’Almayne, son of Richard, King of the Romans, brother of Henry the Third. He was assassinated before the high altar, in the Church of St. Silvester, at Viterbo, by Simon and Guido Montfort, sons of Simon de Montfort, Earl of Leicester, in revenge for the death of their father, who, with their brother Henry, was killed in the battle of Evesham: the body of this Henry was buried in the Monastery at Hales.

The principal remaining object of curiosity and interest in this Chapel is the old CORONATION CHAIR of the English Sovereigns; most of whom, from the time of William the Norman, have been crowned in the Abbey Church. Within the frame-work beneath the seat, is inclosed the far-famed ‘*Prophetic*,’ or ‘*Fatal*’ STONE, which tradition has identified as the same whereon Jacob reposed his head, when he saw the Vision of the Ladder reaching to Heaven with the angels of God ascending and descending, in the plain of Luz. Its known history, however, carries it back to a period so remote, that this legend was scarcely necessary to procure for it veneration and respect; and whether it were originally an Egyptian, or a Celtic, monument, it affords a very remarkable proof of the wide diffusion of a most ancient practice observed in the inauguration of Kings, by placing them upon an elevated stone:—a practice which, in some degree, may be still said to form a part of the Coronation ceremonies of our own country; our Sovereigns, when crowned, having, for ages, been accustomed to be seated in the Chair which incloses the Stone now under review.

\* “—— Corde vero npud West. in vase quodam satis prope Scrinium, in quo bea. R. Ed. reliquiæ reconduntur, non ignobiliter collocato,” &c. Gale. “Scrip.” V. Wikes, p. 95.



It appears from various passages of Scripture, that the Jewish Patriarchs erected *Stone Pillars* on different occasions, but chiefly from motives of religion; and that these monuments were at subsequent periods dedicated to the most important national purposes, and particularly to the creation of Kings. The Stone which Jacob had made his 'pillow,' he afterwards set up for a 'pillar,' poured oil upon it, and, calling the place *Beth-el*, vowed that there should be God's House\*. He likewise set up a Stone, for a pillar, at *Galeed*, or *Mizpah*, on the spot where he entered into a lasting covenant with Laban†; and at that place Jephtha was solemnly invested with the government of Gilead‡: the general council against Benjamin seems also to have been held there§. At the Stone of Shechem, which Joshua had set up||, Abimelech was made King¶: Adonijah usurped his brother's crown, and held a feast at the Stone of Zoheloth\*\*; and Jehoash was crowned and anointed King, standing "by a pillar, as the manner was††." Josiah, also, "stood by a pillar," with all his people, in the Temple at Jerusalem, when he made a solemn covenant to keep the ordinances of the Lord‡‡.

It is probable that the custom of inaugurating Kings by placing them either upon, or near, an elevated Stone, spread extensively through the East, as it certainly did from thence to the Celtic and Scandinavian nations. The Persians, as we learn from Pliny, had their '*Artizoe*,' or '*Fatal Stone*;' the use of which, with them, was to point out the most deserving candidate for the throne §§.

Amongst the Norwegians, Swedes, and Danes, the practice was to form a circle of large Stones, commonly twelve in number, in the middle of which one was set up much larger than the others: this was the royal seat, and the nobles occupied those surrounding it, the people standing without. Here the leading men of the kingdom gave their suffrages, and placed the elected King in his royal seat |||. This custom is said to have remained among the above nations till the reign of Charles IV, and the issuing of the Golden Bull, anno

\* Genesis, Chap. xxviii.

† Ibid. Chap. xxxi.

‡ Judges, Chap. xi.

§ Ibid. Chap. xx.

|| Joshua, Chap. xxiv.

¶ Judges, Chap. ix.

\*\* 1 Kings, Chap. i.

†† 2 Kings, Chap. xi.

‡‡ Ibid. Chap. xxiii.

§§ Vide Borlase's "Antiquities of Cornwall," p. 148.

||| Vide Saxo. Grammat. Lib. I.

1356. On the large Stone, in the midst of the circle called Morastên, near Upsal, Eric was made King of Sweden no longer since than the year 1396\*.

Several Monuments of this kind remain in Denmark and Sweden, and the same custom may be traced in Shetland, the Hebrides, and the Isle of Man, all which were long under the dominion of the Norwegians. Martin, in his "History of the Western Isles," says, that in the Island of Loch-Finlagan, "there was a big Stone of seven feet square, in which was a deep impression made to receive the feet of Mack-Donald, who was crowned King of the Isles standing upon that Stone†."

"A similar rude enthronement to that of the Northmen is to be found among the Celtic Tribes;" and that the Kings, both of Scotland and Ireland, were placed on a Stone at the time of their election, is shown by the concurrent testimony of the Antiquaries of those Nations‡. The consecration of particular Rocks and Stones formed a branch of Druidical superstition; and the votaries of Druidism were taught to believe that great virtues were to be attributed to the Stones thus hallowed. Borlase conjectures that the Stone beneath the Coronation Chair was of this description; and he supports his opinion by referring to the very ancient verse concerning it, which was once current in Ireland, namely:

"Cjonjod̃ rcajt̃ r̃aor̃ añ f̃jne  
mañ hã b̃reaz̃ añ f̃ajr̃d̃jne  
mãr̃ ã b̃f̃aj̃ž̃j̃d̃ añ l̃ja-f̃ajl  
d̃l̃ž̃j̃d̃ f̃laj̃č̃eaỹ dõ ž̃ab̃ajl."

The metre of these lines, he remarks, is similar to that of the oldest kind of British verse, (called *Englyn Milur* in Rhys's Grammar), from which circumstance, and from the verse itself being of prophetic import, he con-

\* Borl. "Antiq. Corn." p. 205; from Olaus. Worm. "Dan. Mon." p. 88 and 90.

† "Stone-circles in Denmark, and in the Isles of Iceland, Shetland, and Man, are called *Ting*; that is, a Seat of Justice, a *Forum*: and the Hill on which the King of the Isle of Man was formerly inaugurated, standing in the centre of a circle, (his Nobles round him, and the Commons without the circle) is called the Tin-wald Hill." Borl. "Corn." p. 173. In the Appendix to the "Antiq. Celto-Normannia," by James Johnstone, '*Ting-wall*' is stated to signify 'the Place of Convention;' and "the spot where the Parliament of Ireland met bore the same name."

‡ Vide Taylor's "Glory of Regality," p. 32.



ceived it to be "not improbably of Druidical origin;" the Druids being strongly attached to divination\*. The verse implies that 'the Scottish race, although of legitimate descent, shall fail to preserve Regal power unless in possession of the *Fatal Stone*.' Sir James Ware gives this prediction another form: he says, an Irish prophecy concerning the Stone gained credit, which foretold, "that in whatever country it should be preserved, a Prince of the Scythian race should govern†."

In tracing the history of this remarkable Monument of ancient usages, and absurd, yet wide-spreading superstition, it will be necessary to refer to the various Chroniclers who have noticed it with any degree of precision or particularity.

The fullest account of this Stone given by any single writer is that by Fordun, who has devoted nearly an entire Chapter of his "*Scoti-Chronicon*" to its early history: the substance of his statement is as follows‡:—"There was a certain King of Spain, of the Scottish race, called Milo, having many sons; one, however, named Simon Brek, he loved above all the others, although he was neither the elder nor the heir. His father, therefore, sent him to Ireland, with an army, and gave him a *Marble Chair*, (carved with very ancient art by a skilful workman,) in which the Kings of Spain, of the Scottish nation, were wont to sit when inaugurated; from which cause it was carefully brought into his region as if it were an anchor§. This Simon having reached the above island with a great army, reduced it under his dominion, and reigned in it many years. He placed the aforesaid Stone, or Chair, at Themor||, the Royal residence, a noted place, at which his successors were accustomed to reside, distinguished with kingly honours. *Gathelus*, as some say, brought this Chair, with other regal ornaments, with him from Egypt into Spain. Others relate that Simon Brek having anchored on the Irish coast, was forced by contrary winds to withdraw his anchors from the billowy

\* "*Antiq. of Corn.*" p. 185.

† "*Antiq. of Ireland*," by Harris, Vol. II. p. 10.

‡ Vide "*Scoti-Chron.*" Vol. I. Cap. XXVIII.

§ "Misit igitur ipsum Pater ad Hiberniam cum exercitu, donavitque sibi Marmoream Cathedram arte vetustissimâ, diligentique sculptam opifice, quâ Scoticæ nationis Hispaniæ reges sedere, et in ea inthronizari solebant, unde diligenter in sua regione, quasi pro anchora, tenebatur." Ibid.

|| "Lapidem verò præfatum, scilicet Cathedram, in eminentiori loco regni, Themor nomine, posuit:"—Ibid.

surge ; and whilst strenuously labouring to that end, a Stone, in the form of a Chair, cut out of marble, was hauled up with the anchors into the ship. Receiving this, both as a precious boon from Heaven, and as a certain presage of future dominion, he, trembling with excessive joy, adored his Gods for the gift, as if they had absolutely appointed him to the kingdom and the crown. It was there prophesied, likewise, that he and his posterity should reign, wherever that Stone should be found ; from which divination some one made this metrical prophecy, which, according to the common opinion, has frequently proved to be true.'

" Ni fallat Fatum, Scoti quocunque locatum  
Invenient Lapidem, regnare tenentur ibidem."

In Holinshed's Chronicle is a long account of the above-named Gathelus, who is there said to have been a Greek, " the sonne of Cecrops, who builded the citie of Athens." After leaving Greece, Gathelus resided some time in Egypt, where he married Scota, the daughter of King Pharaoh, but being alarmed at the judgments denounced by Moses, who was then in Egypt, he quitted that country with many followers, and landed in Spain: here he " builded a citie, which he named Brigantia\* ;" yet not without great opposition from the native Spaniards. Having at length succeeded in making peace with his neighbours, he sat " vpon his *Marble Stone*, in Brigantia, where he gave lawes and ministered justice vnto his people, thereby to menteine them in wealth and quietnesse. This Stone was in fashion like a Seat, or Chaire, having such a fatall destiny (as the Scots say) following it, that whereever it should be placed, there should the Scottish men reigne and have the supreme governaunce. Hereof it came to pass, that first in Spaine, after in Irelande, and then in Scotland, the Kings which ruled over the Scottish-men, receiued the Crowne vpon that Stone, vntill the time of Robert the First, King of Scotland†."

Fordun appears to have written about the middle of the fourteenth century, in the reign of Edward the Third ; but there are some lines, as cited by Weever‡, concerning this Stone in a still earlier writer, namely, Robert

\* The learned Selden, in his notes to Drayton's " Poly-Olbion," Song XVII, speaking of Brigantia, says, " Whether that be *Compostella*, as Francis Tarapta wills, or *Coronna*, as Florian del Campo coniectures, or *Betansos*, according to Mariana, I cannot determine."

† Hol. " Hist. of Scot.;" Hooker's Edit. p. 30.

‡ " Fun. Mon." p. 458. Edit. 1631.



of Gloucester, whose rhyming Chronicle was written in the time of Henry the Third. He says,

The "Scottes yclupped were  
Aftur a Woman that *Scote* hyghte, the dawter of Pharaon,  
Yat broghte into Scotlond a whyte marble Ston,  
Yat was ordeyned for thure Kyng, whan he coroned wer,  
And for a grete Jewyll long hit was yholde ther."

Weever's citation, however, is not strictly correct, for the above lines are not to be found in the *original* Chronicle of Robert of Gloucester; though they appear among the various additions made to that work by an anonymous writer in the time of Henry the Sixth, whose manuscript is preserved in the College of Arms\*.

In the *Lowland* Scotch of "Wintownis Chronikil," which was written by the Prior of the very ancient Monastery of St. Serf's Inch, in Loch Levin, between the years 1420 and 1424, the history of this Stone is thus given in the ninth Chapter of the third Book. The Chapter commences by stating, that, in the time of the brothers Romulus and Remus, there was a mighty King reigning in Spain, who had many sons, one of whom was "Simon Brek:"

"A gret *Stáne* þis King þan had,  
Ðat fore þis Kyngis Sete wes made,  
And haldyne wes a gret Jowale  
Wytht-in þe Kynryk of Spayne hále.  
Ðis King bad þis Simon tá  
Ðat *Stáne*, and in-tyl Yrland gá,  
And wyn þat Land and occupy,  
And halde þat *Stáne* perpetually  
And make it his Sege þare,  
As þai of Spayne did it of are."—

Simon Brek (continues the Chronicle) having arrived at, and conquered, Ireland,

"Ðare he made a gret Cytè  
And in it syne þat *Stáne* gert he  
Be set, and haldyn for Jowale  
And Chartyr of þat Kynryke hále."

\* In the manuscript, the following lines are immediately subjoined to those given in the text; and as they refer to an event which took place after Robert of Gloucester's decease, it is evident that they must have been written by another hand.

Kyng Edward wyth the lang Shankes fro Scotland hit fette  
Besyde the Shryne of Seynt Edward at Westminstre het hitte sette.

Fergus, the son of Eric, a lineal descendant from Brek, long afterwards

“ Brought þis Stâne wytht-in Scotland  
Fyrst qwhen he come and wane þat land,  
And fyrst it set in Ikkolmkil,  
And Scune parc-cstyr it wes broucht tyl :  
And þarc it wes syne mony day  
Qwhyll Edward gert have it away.”—

“ Now will I þe Werd rehers  
As I fynd of þat Stâne in wærs ;

“ *Ni fallat Fatum, Scoti, quocung; locatum,  
Inuenient Lapidem, Regnare tenentur ibidem.*

“ But gyf werdys fályhand be,  
Qwhare-evyr þat Stane yhe segyt se,  
Ðare sall þe Scottis be regnand,  
And Lorddys hále oure all þat Land\*.”

The Irish names of this Stone were *l̥a-ḟaḟl*, or the *Fatal Stone*; and *Cloch na c̥neam̃na*, or the *Stone of Fortune*. Sir James Ware, when mentioning the ancient names of Ireland, says, that country “ was also called *Innis-fail*, or the Island of *Destiny*, from the Fatal Stone called *Lia-fail*, which was preserved there in the times of heathenism with great care†.” Its place when in Ireland, was the Hill of Tarah, and for some ages, the supreme Kings of that country were placed upon it at the time of Inauguration‡.

Among the other notices of this Stone collected by Sir J. Ware, he states that the Irish historians say it was brought by the Colony of the *Tuath de Danans* into their country, where it was regarded as an enchanted Stone, and reputed to have had a peculiar property, namely, “ that when any of the

\* “ Chron.” Vol. I. Macpherson’s Edit.

† “ Antiquities of Ireland,” Vol. II. p. 10.

‡ Spenser, the immortal author of the ‘*Faerie Queene*,’ has, in his “ View of Ireland,” (Vol. VI. pp. 61, 62, 12mo.) written ‘ Dialogue-wise between Eudoxus and Ireneus,’ given the following curious particulars of the ancient ceremonies used on inaugurating the “ chief Lords or Captains” of Ireland. “ They used to place him that shall be their Captain, upon a *Stone* always reserved for that purpose, and placed commonly upon a hill; (in some of which I have seen formed and ingraven a foot, which they say was the measure of their First Captain’s Foot;) whercon he standing, received an oath to preserve all the former customs of the country inviolable, and to deliver up the succession peaceably to his *Tanist*; [that is, his *appointed* Successor] and then hath a wand delivered unto him by some whose proper office that is: after which, descending from the Stone, he turneth himself round, thrice forward, and thrice backward.”—“ The Tanist, they say, setteth but one Foot upon the Stone, and receiveth the like oath that the Captain did.”



Royal Scythian Race placed themselves on it to be crowned, it made a terrible noise resembling thunder; but if the King elect were a Pretender, the Stone was silent. In particular, fame reports, that in the times of Heathenism, before the Birth of Christ, he only was crowned Monarch of Ireland, under whom, when placed on it, the Stone groaned or spoke, according to the Book of *Hoath*, formerly in the possession of Sir Thomas Stafford." In the reign of Moriartach Mac Erc it was sent to his brother Fergus, the first King of Scotland, who was descended from the blood-royal of Ireland, and "is said to have been crowned on this Fatal Stone; which, as we find in the Histories of Scotland, he had from Ireland about the year of the world 3641, and 330 years before Christ, and he placed it in Argyle, where it continued until the reign of King Keneth the Second; who, A.D. 840, having vanquished the Picts near Scone, enclosed the Stone in a Wooden Chair, and deposited it in the Monastery there, to serve for the inauguration of the Kings of Scotland\*." According to Pennant, its station, when in Argyleshire, was the Castle of Dunstaffnage; and he has given an engraving of an ivory image found in the ruins of that Castle, which represents a King with a book in his hand, sitting, as he supposes, in the ancient Chair, "whose bottom was the Fatal Stone†."

Bishop Leslie, who wrote his account of Scottish events early in the reign of Queen Elizabeth, states, that 'Kenneth removed the *Marble Chair* from Argyle to Scone; and willed that the future Kings should be there inaugurated sitting in that Chair‡.' Holinshed narrates the fact of this removal more diffusely. "King Kenneth," he says, "having destroyed the Pictish Kingdome, caused the Marble Stone (which Simon Brek sometime brought out of Spaine into Ireland, and the first Fergus out of Ireland into Albion,) to be brought now forth of Argyle (where till that time it had been diligentlie kept) into Gourie, which region before appertained to the Picts, there to remaine from thenceforth as a sacred token for th' establishment of the Scottish kingdome in that countrie: he placed it at Scone upon a raised

\* "Antiq. of Ireland," Vol. II. pp. 10 and 124.

† "Tour to the Hebrides," Vol. III. p. 117, and Vol. II. p. 409. The engraved Chair is of a far more rude and simple form than that in which the Stone is now inclosed.

‡—"His rebus peractis, Kennethus Cathedram marmoream ex Argathelia Sconam deferri curavit. Voluit etiam posteros Reges deinceps Sconæ, marmoreæ Cathedræ insidentes, inaugurari." Kenneth died in 855. "De Reb. Gcs. Scot." first printed at Rome in 1578. Edit. 1675, p. 174.

plot of ground there, because that the last battell which he had with the Picts was fought neare vnto the same place \*."

Buchanan, speaking of the same Monarch in his Scottish History, mentions the Stone in the following manner: 'Kenneth having enlarged his kingdom, and settled wholesome laws for the good administration of the government, he further endeavoured to confirm the regal authority by mean and trivial things, almost bordering on superstition itself.' There was a *Marble Stone*, he continues, 'which Simon Breccus is reported to have brought out of Spain into Ireland, and which Fergus, the son of Ferchard, is also said to have brought over into Scotland, and placed in Argyle. This Stone Kenneth removed out of Argyle to Scone, by the river Tay, and placed it there inclosed in a Chair of Wood. The Kings of Scotland were wont to receive both the regal title and insignia, sitting in that Chair, till the days of Edward the First, King of England†'.

Chalmers asserts, that the last of the Scottish Kings, "who had the felicity to be crowned in this essential seat, was Alexander the Third; and it is said that the Earl of Fife, as it was his privilege to do [from hereditary right] placed the King in *Cathedrum Marmoreum*‡." Hardyng §, however, whose Chronicle was partly composed in Henry the Sixth's reign, (and with whom, on this point, several ancient historians agree,) speaking of John Baliol, affirms that he was crowned,

" In the Minster of Scone, within Scotlād grouūd  
Sittyng vpon the *regal Stone* full sound,  
As all the Kynges, there vsed had afore  
On Sainct Andrewes day, with al joye therfore."—

\* "Chron." Vol. I. *Scotland*. Hooker's Edit. In another place, speaking of its removal by Edward the First to Westminster, Holinshed calls it a '*Chaire of Marble*;' probably from the old Translation of Boece, which thus mentions it. "In this Chiar all Kingis of Scotland war ay crownit quhil y<sup>e</sup> tyme of kyng Robert Bruse: in quhais tyme besyde mony othir cruelties done be kyng Edward lang schankis the said *Chiar of Merbyll* was taiken be Inglis men and brocht out of Scone to London and put into Westmonistar, quhare it remanis to our dayis." Vide "Cron. of Scot." B. I. C. 2.

† "Ut ad Kennetham revertar: Regno (uti scripsimus) armis amplificato, et legibus composito, in rebus usque ad superstitionem levibus auctoritatem Regum confirmare laborans; *Saxum Marmoreum* quod ex Hispania in Hiberniam transtulisse dicitur Simon Breccus, in Scotiam Albinensem Fergusius Ferchardi filius, atque in Argathelia collocasse: ex Argathelia Sconam ad Taum amnem translatus, Kennethus in *cathedram ligneam inclusum*, ibi posuit. Ea in sede, Reges Scotorum & nomen & Regum insignia accipere solebant, usque ad Edwardum primum Anglum, de quo, suo loco, dicemus." Buchanan's "*Rerum Scot. Hist.*" Lib. VI. p. 156. Edit. 1697.

‡ "*Caledonia*," Vol. I. p. 468.

§ "*Chronicle*," fol. clxiii.



The era had now nearly arrived when the regal power of Scotland was doomed to succumb before the blood-stained prowess of Edward the First\*. That Monarch, having formed a league with Bruce against John Baliol, defeated the latter in a desperate battle near Dunbar, in April 1296; and quickly subduing all Scotland, resolved to deprive the nation of every vestige of its independence. With this intent he caused the Crown, Sceptre, and *Inauguration Stone*, with all the public jewels, archives, charters, &c. to be conveyed to London, there to remain as lasting memorials of his conquest, and of the entire subjugation of the Scots.

In the Wardrobe Account of Edward I, under the head of "Jewels remaining at the end of the 27th year, of those which were some time the King of Scotland's, found in the Castle of Edinburgh in the 25th year," are enumerated 'a large Silver Cup,' and 'a *great Stone* upon which the Kings of Scotland were wont to be crowned†.' The Stone therefore must have been removed from Scone to Edinburgh, (where Grafton says the "*Regalys*

\* If entire credence could be given to '*Blind Harry*,' the author of the Metrical History of Sir William Wallace, we must believe that Edward I, after he had dethroned and imprisoned Baliol, was himself crowned King of Scotland upon this very Stone; but the circumstance does not appear to be mentioned by any respectable historian.

" King Edward past, and Corspatrik to Scone  
And thair he gat homage of Scotland sone.  
For nane was left ye Realme for to defend,  
For John Ballioll yan to Montros yai send.  
And him depyruit for ay of this Kingrik,  
Than Edward his self was callit ane Royall Rik  
The crown he tuik upon ye samein STANE  
That Gathelus send with his sone fra Spayne  
Quhen Yber Scot first into Scotland came,  
That Canmore syne, King Fergus had to name:

Brocht it to Scone, and gart it stahill thair  
Quhair Kingis was crownit viii hūdreth yeir & mair,  
Befoir the tyme yat King Edward it fand,  
Thir Jowellis he gart turs in Ingland,  
In Loundoun set in witness of that thing,  
By conqueis yan of Scotland maid him King.

Quhair ye Stane standis, Scotland suld maister be,  
God cheis ye tyme for *Margaretis* airis to se\*."

From the allusion to Margaret's heirs in the last quoted couplet, it is evident that this historical Poem was not written till after the marriage of the Princess Margaret, eldest daughter of Henry the Seventh, with James the Fourth King of Scotland; which was performed *per verba de Præsenti* in the beginning of 1502, though not consummated till late in the following year, on account of the tender age (thirteen) of the bride.

† "Jocalia remanencia in fine anni vicesimi septimi de jocalibus que fuerunt quondam Regis Scocie, inventus in castro de Edeneburgh, anno vicesimo quinto, videlicet,

Ciphus argenti, pond' 2t 11s 6d precii.

Una PETRA MAONA super quam Reges Scocie solebant coronari." "Ward. Acc." Lib. Quotidianus.

\* "The Actis and Deidis of Schir W. Wallace;" small 4to. Ed. 1570.

of Scotland" were found,) previously to its final removal into England, since most of our historians agree that Edward conveyed it from Scone; as will be seen from the following passages.

In the Church at the Monastery at Scone, says Hemingford, near the high altar, there was 'a very ancient *Stone*, made indeed, concave, *like a round Chair*, wherein the future Kings were seated, as customary, as in the place of coronation\*.' This Stone, Edward the First, 'in returning through Scone,' commanded to be taken away and carried to London, as a mark of the conquest and surrender of the kingdom†. Knighton gives similar testimony‡; and Walsingham says that Edward, in returning by the Abbey of Scone, took from thence the Stone which the Kings of Scotland were wont to use for a Throne at the time of coronation, and brought it to Westminster; ordering it to be thenceforth made the Chair of the officiating Priests§.

Hardyng, who evidently derived his information from the latter author, has thus stated the circumstances of the removal in homely verse; where, speaking of Edward's progress in Scotland, he says,

" And as he came homewarde, by Skone away  
The Regal there of Scotland then he brought  
And sent it forth, to Westmynster for ay  
To be there in a Cheire clenely wrought  
For a masse priest to syt in, when he ought  
Whiche there was standyng, besyde the shryne  
In a Cheire, of olde tyme made ful fyne.||"

\* "Apud Monasterium de Scone positus erat Lapis pergrandis in ecclesia Dei, juxta magnum altare, concavus quidem *ad modum rotundæ cathedræ compectus*, in quo futuri Reges loco quasi coronationis ponebantur ex more." Hearne's "Wal. Hemingford." Tom. I. p. 37.

† Ibid. p. 100. The words are, "In redeundo per Scone," &c.

‡ ——— "Et cum venissent per Scone fecit cariari *Lapidem* ad Londonias in quo reges Scotiæ solent esse positi in sua coronatione, in signum quod ipse Edwardus conquisisset regnum Scotiæ." Knighton, in Gale's "Decem Scrip." p. 2481.

§ "In redeundo antem transivit per Abbatium de Scone, ubi sublato Lapide, quo Regis Scotorum tempore Coronationis solebant uti pro throno usque Westmonasterium transtulit illum, jubens inde fieri celebrantinm Cathedram Sacerdotum." Vide Wal. "Hist. Brev." p. 68, in Camd. "Ang. Norm." The "Ypodigma Nenstræ" of Walsingham, p. 485, contains the same words.

|| "Chron." fol. c. lxx. This Chronicle was first printed by Grafton, in 1543.



Matthew of Westminster informs us, under the date 1297, that the King, coming to Westminster, on the morrow of St. Botolph, ‘ offered to the blessed King Edward, through whose virtues he had acquired them, the Regalia of the Scottish Kingdom; namely, the Throne, the Golden Sceptre, and the Crown\*.’ Grafton, who says this offering was made on the 18th of June, includes the ‘ cloth of estate’ among the Regalia, but he makes no mention of the Fatal Stone†.

That judicious historian Rapin, after alluding to the intention of King Edward to unite the two Kingdoms, and his removal into England of the Scottish Regalia; &c. together with “ the famous Stone on which the Inauguration of their Kings was performed,” proceeds thus:—“ The people of Scotland had all along placed in that Stone a kind of fatality. They fancied that whilst it remained in their country, the State would be unshaken; but the moment it should be elsewhere removed, great revolutions would ensue; for this reason Edward carried it away, to create in the Scots a belief, that the time of the dissolution of their Monarchy was come, and to lessen the hopes of recovering their liberty‡.” Nothing indeed can show the vast importance attached to the possession of this Stone in a more forcible point of view, than the circumstance of its having been made not only the subject of an express article in a Treaty of Peace, but also of a political Conference between Edward the Third, and David the Second, King of Scotland.

For our knowledge of the first of these facts we are indebted to the ‘ industrious author of the Introduction to the Calenders of Ancient Charters,’ who discovered a Writ of Privy Seal dated at Bordesly, July the 1st, 1328, (being shortly after the Treaty with Scotland was signed,) and directed to the Abbot and Convent at Westminster, wherein the King, (Edward III.) after reciting that “ his Council had in his Parliament held at Northampton, agreed that the Stone whereupon the Kings of Scotland used to sit at the

\* “ In crastino sancti Botulphi, accedēs rex ad Westmonast. obtulit beato regi Eadwardo, cuius meritis adquisierat regalia regni Scotiæ, *tribunal* videlicet, sēptrumq; aureū. cum corona.” Mat. West. “ Flores Hist.” Lib. II. p. 409.

† “ Chron.” p. 177. Edit. 1569. It would seem that both the Crown and Sceptre, as well as the Royal Seat, were still preserved in the Abbey Church in Camden’s time. His words are, after speaking of the offering to God (*Deo obtulit*) of the crown, sceptre, and throne,—“ Quod quidem Solium adhuc in hac Regia Capella servatur, cum saxo Jacobi, ut vocant, imposito.”—Vide “ Reges, Reginæ, Nobilis, et alij in Ecc. Coll. B. Petri West. sepulti,” &c. Small 4to. 1603.

‡ “ Hist. of Eng.” Vol. I. p. 375.

time of their Coronation, and which was then in the keeping of that Abbot and Convent, should be sent to Scotland; and that he had ordered the Sheriffs of London to receive the same from them by indenture, and cause it to be delivered to the *Queen Mother*;" he commands the Abbot and Convent "to deliver up the said Stone to those Sheriffs, as soon as they should come to them for that purpose\*." Notwithstanding this command, it is clear that the Coronation Stone never was given up, although many ancient records, jewels, and muniments were actually delivered to the Scots, in pursuance of the Treaty.

The eleventh head of the Conference held at London between Edward the Third, and King David of Scotland, in the year 1363, is thus briefly detailed by Dalrymple: "The King, after having been crowned King of England, to come regularly to the Kingdom of Scotland, and to be crowned King at Scone, in the royal Chair, which is to be delivered up by the English. The ceremony of the Coronation to be performed by persons whom the Court of Rome shall depute for that purpose†." Even this agreement remained equally unfulfilled with the former one, and the Stone was still permitted to retain its place in St. Edward's Chapel; and it has ever since continued there.

The ancient prophetic distich relating to this Stone is said to have been cut in, or engraven on it, by command of King Kenneth‡; but this, in all probability, is erroneous, as not any trace of an inscription can be found. If the verse were really engraven by Kenneth's order, it is most likely to have been done, either on the wooden Chair, wherein he, originally, had the Stone inclosed, (but not any remains of which are known to be preserved) or, as is more probable, on a metal plate, fastened to the upper surface of the Stone; in which there is a rectangular groove, or indent, measuring fourteen inches by nine inches, and from one-eighth to one-fourth of an inch in depth,

\* Ayloffe's "Cal." p. 58. Introduct. Ex autographo penes Decanum et Capitulum West.

† "Annals of Scotland," Vol. II. p. 255.

‡ Vide Dart's "West." Vol. II. p. 12: apparently derived from Selden's Notes to Drayton's "Poly-Olbion," Song XVII, p. 261. Edit. fo. 1612. Yet Selden qualifies the assertion by the words "*some say*," that "Kenneth caused that distich to be engraven" on the Stone. Camden characterises the prophecy as 'sufficiently ancient, and preserved by some writers;' but makes no mention of it having been cut on the Stone. His words are—"De isto Lapide vaticinium satis vetus circumfertur, & à nonnullis Scriptoribus etiam memoratur." Vide "Reges," &c. Boethius, quoting the distich, says,—"*Suprascriptio lapidi longa post secula (uti res ipsa indicat) hæc est insculpta.*" Boethii "Scot. Hist." Lib. I. Edit. Paris. 1574. Fo.



as if purposely cut, or roughly chiseled out, for the fixing of the edge of such plate, either with cement, or melted lead: there is likewise, at one corner, a small ✕, slightly cut. Dalrymple has printed the inscription as a *Chronogram*, thus:

nI faLLat fatuM sCotI qVoCVnque LoCatVM  
InVenIent LapiDeM regnare tenentVr IbIDeM\*.

But there does not appear to be any ancient authority for this application of its meaning. The verse itself may be translated as follows:

Where'er this Stone is found, or Fate's decree is vain,  
The Scots the same shall hold, and there supremely reign.

This prophecy is reputed to have reconciled many of the Scottish nation to the Union with this country: and it is not undeserving of remark, that the prediction still continues to be fulfilled in that branch of the descendants of the Stuarts, which is yet seated on the British Throne. That it was anciently held in the most signal repute is evident from Buchanan, who, in mentioning the spoils transported from Scotland by Edward the First, says, 'he sent also to London an *unwrought Marble Stone*, wherein it was vulgarly reported and believed, that the destiny of the Kingdom was contained†.'

The connecting this Stone with the name of the Patriarch Jacob was most likely a Monkish invention, and not improbably had origin in this Abbey; since the most ancient document in which it was thus described appears to have been a tablet that was formerly suspended above the Chair; but which has long ago partaken of the same fate as all the other written memorials that were in this Chapel. Camden gives the lines inscribed on the tablet as follows: the allusion which they contain to the truth of 'old Chronicles' must be received with some doubt.

*Si quid habent veri vel Chronica, cana fidesve,  
Clauditur hac Cathedra nobilis ecce Lapis.  
Ad caput eximius Jacob quondam Patriarcha  
Quem posuit, cernens numina mira poli.  
Quem tulit ex Scotis spolians quasi victor honoris,  
Edwardus Primus, Mars velut Armipotens,  
Scotorum Domitor, noster validissimus Hector,  
Anglorum Decus, et Gloria Militiæ ‡.*

\* See Gough's *Camd.* "Britannia," Vol. III. p. 394. † — "Lapidem marmoreum rudem, in quo fatum regni contineri, vulgo persuasum erat, Londinum misit." Lib. VIII. p. 240.

‡ "Reg. Reginæ," &c. Camden himself uses the phrase '*Saxo Jacobi, ut vocant,*' &c. that is, 'the Stone of Jacob, as they call it.' Ibid.

This venerable Stone is placed within the frame-work of the Chair, beneath the seat; and has at each end a circular iron handle affixed to a staple let into the Stone itself, so that it may be lifted up. As far as can be ascertained from inspecting it in its present inclosed situation, it bears much resemblance to the Dun-stones\*, such as are brought from Dundee, in Scotland, and used for various purposes. It is a sandy granular Stone, a sort of debris of Sienite, chiefly quartz, with light and reddish coloured felspar, and also light and dark mica; with probably, some dark green hornblende intermixed: some fragments of a reddish grey clay-slate, or schist, are likewise included in its composition; and, on the upper side, there is also a dark brownish-red coloured flinty pebble, which from its hardness has not been cut through, though immediately crossed by the indent above mentioned. It is of an oblong form, but irregular; measuring twenty-six inches in length, sixteen inches and three quarters in breadth, and ten inches and a half in thickness. Tradition intimates, as we have seen, that this Stone was originally brought from Egypt, and it is remarkable that the *substances* composing it accord, in the grains, with the Sienite of Pliny, the same as Pompey's Pillar† at Alexandria; but the particles are much smaller. Geologists will, perhaps, determine how far this may agree with any formation succeeding the Sienite in the Egyptian quarries.

It will be seen by the foregoing particulars with what little precision or correctness, in a descriptive point of view, our ancient historians have mentioned this Stone. Fordun calls it 'a marble Chair, carved with ancient art by skilful workmen;' and again, 'a marble Stone wrought like a Chair;' Boece styles it a 'Chair of marble,' and the 'Fatal Marble;' Hemingford, 'a Stone made concave like a round Chair;' Knighton, 'a Stone whereon the Scottish Kings were wont to be placed at their Coronations;' Walsingham, 'a Stone used for a Throne;' Matthew of Westminster, 'a Tribunal, or Royal Seat;' Bishop Leslie, 'a Marble Chair;' and Holinshed, 'a Chair of Marble,' and 'a Marble Stone;' Buchanan alone, though he errs in calling it a 'Marble Stone,' has with due propriety attached the epithet 'rude, or unwrought.' Among the moderns who have fallen into similar inaccuracies is the la-

\* In Sowerby's "Brit. Min." Tab. 539, fig. 4, is an unique delineation of the Dun-stone.

† The inscription on this column has been recently completely deciphered; vide "Quar. Journal of Science," Vol. X. p. 6. The Pillar was not dedicated to Pompey, but to Dioclesian.



borious Carte, who styles it the 'famous Stone Chair;' and Dr. Henry, who calls it the 'Fatal Chair.' It is obvious, however, that all the above writers refer to the same object; and what that really is, the preceding description will sufficiently testify.

The *Coronation Chair*, itself, is composed of oak, and is still firm and sound, though much disfigured by wanton mutilations, and the effects of time. The mode of its construction so decidedly accords with the general character of the architecture of Edward the First's reign, that but little hesitation could be felt by any one conversant with the subject, in ascribing it to that period, even were there no document extant to support the conjecture. Whatever may have become of the original Chair in which Kenneth is reported to have had the Stone inclosed, and which does not appear ever to have been brought into England, it is certain that the present Chair was purposely made for the reception of this highly-prized relique of ancient customs and sovereign power. The fact is rendered evident by the "Wardrobe Accounts" of Edward's time, which were published under the direction of the Society of Antiquaries. Among the entries of the year 1300, are the following particulars relating to 'a step' which had been recently made '*ad pedem novæ Cathedræ in qua Petra Scocie reponitur.*'

'To Master Walter, the Painter, for the costs and expenses incurred by him about making one step at the foot of the *new Chair*, (*in which is the Stone from Scotland*) set up near the altar before St. Edward's Shrine, in the Abbatial Church at Westminster, in pursuance of the order of the King in the month of March; and for the wages of the Carpenter, and Painter for painting the said step; and for gold and divers colours bought for the painting of the same, together with the making of one case for covering the said Chair, as appears from the particulars in the Wardrobe Book, 1*l.* 19*s.* 7*d.*.\*'

\* The original is as follows: "Magistro Waltero Pictori, pro custubus et expensis peripsum factis circa unum gradum faciendum ad pedem novæ Cathedræ in qua petra Scocie reponitur juxta altare ante feretrum Sancti Edwardi in Ecclesia Abbatie Westmonaster', juxta ordinationem Reg', mense Martii; ut in stipend' carpentar' et pictor' eundem gradum depingencium, et pro auro et coloribus diversis empt' pro eadem depingenda; und cum factura unius cassi pro dicta Cathedra coope-rienda, sicut patet per particulas inde in garderoba libertas, 1*l.* 19*s.* 7*d.*"

It would appear from an official warrant copied into Walpole's "Anecdotes of the Arts," Vol. I. that *Master Walter*, the Painter, presumed to be the same artist who decorated the Chair, had been employed by Henry III. to paint the King's Chamber in the Palace at Westminster; and there cannot be a reasonable doubt but that he was also employed on the decorative works then carrying on in the Abbey Church.

The resemblance of this Chair to the mode of architecture prevalent in our first Edward's reign is particularly observable in the forms of the heads and turns of the pannelled arches which ornament the back and sides, and of the shields that yet remain near the bottom. It is a wide elbow Chair with a flat seat, immediately under which is the 'Prophetic Stone:' this rests on a kind of middle frame, eleven inches from the ground, supported at the corners by four crouching lions on a bottom frame, or plinth. All around, on a level with the Stone, was originally ornamented with beautiful tracery in quarterly divisions, each containing an heater shield, in accordance with that fashion of the pointed arch which prevailed in the thirteenth century. Only four of these, out of ten, are now remaining, viz. two at the back, and two on the left side: all the rest have been broken away, and even the tracery itself is entirely gone in front, so that the Stone is there fully exposed to view: not any vestige of arms, sufficiently distinct to be identified, can be discovered on any of the shields. The back is terminated by an high pediment; along each angle of which are five crockets; but these, as well as the scotia, or concave moulding whereon they are mounted, are of very inferior workmanship to the rest of the Chair: they have evidently been let in at some period long subsequent to the original work, and most probably in place of others of a better character which had been destroyed either by design or accident. Along each side of the pediment below the scotia, (which has been badly joined by a bungling hand) is a smooth flat division, about three inches broad, that once contained decorations, presumed to be armorial bearings, either enamelled, or emblazoned, on small plates of metal of different sizes and forms, alternately small and large: the cement for their adhesion still remains, but not any one of the metal plates, if such they truly were. The whole Chair has been completely covered with gilding and ornamental work; including a regal figure, and a variety of birds, foliage, and diapering, much of which may yet be distinguished on a close inspection. The thickness of the whiting ground laid on to receive the leaf gold may be seen in almost every part. At the back, withinside, are some faint traces of a male figure sitting, in a royal robe, a small portion of the bottom of which, together with a foot and shoe (the latter somewhat sharp-pointed) are still visible, but they were much more so within memory. Below the elbow on the left side is distinguishable a running pattern of oak leaves and acorns, with red-breasts and falcons on the oaken sprays, in alternate order: a different pattern of diapered work is shewn on the right, or opposite side; as well as within the



tiers of pannelled arches which adorn the outer sides and back of the Chair. These rich adornments are so much discoloured by the ravages of time, or otherwise damaged by wanton mischief, that it requires an attentive eye to trace them with effect: the best way to do this, is to place the head close to the seat, and then to look upwards with minute and fixed attention. Most of the above ornaments seem to have been wrought by means of minute punctures made in the whiting ground after the flat gilding was executed: other parts appear as though they had been impressed, or stamped with an instrument. Within the spandrils connected with the upper tier of arches at the back, were formerly, according to Mr. Carter, enamelled ornaments representing foliage\*; but the ornaments thus alluded to were *not enamelled*: they consisted of small sprigs depicted on a metallic ground, either gilt, or silvered, and covered with plain or coloured *glass*; as may yet be seen in three or four places. The diapering within the pannels, as far as can now be traced, was formed of running patterns of vine and oak branches.

Among the other disfigurements of this Chair, many nails, large and small, with tacks and brass pins, have been driven in all over the angles, both on the inner and outer sides; most probably to fasten the cloth of gold, or tissue, with which it has been covered at the times of Coronations. Sandford particularly mentions "the *Scotch* (Regal) Chair, cased with Cloth of Gold," and a "Cover of Gold Tissue for St. Edward's Chair," in his account of the Coronation of James the Second; yet it is not represented as so covered in the view which he has given of that ceremony.

The lions which appear to support the Chair are but clumsily executed, and very defective in point of form; they were doubtless first attached after the original step, mentioned in the Wardrobe Account, had been destroyed: a new face has been made to one of them since the preparations were commenced for the Coronation of his present Majesty, George the Fourth. The entire height of the Chair is six feet nine inches and a half; its breadth at bottom, three feet two inches; width ditto, two feet; breadth of the seat, two feet five inches; depth of ditto, one foot six inches; from the seat to the ground, two feet three inches and a half; height of elbows, one foot two inches.

Notwithstanding the assertion of Walsingham, that Edward the First gave this Chair for the use of the officiating Priests at Westminster, "*fieri*

\* Vide "Anc. Archi. of Eng." Vol. II. Pl. VI.; in which likewise are several representations of the Chair and its ornaments. It is also delineated in the present work, Pl. XIII.

*celebrantium Cathedram Sacerdotum*”—and which Hardyng has limited to the “Mass Priest,” there is every reason to presume that it has been regularly used as the *Coronation Chair* of all our Sovereigns from the time of Edward the Second. In Strutt’s “*Hopda Anŷel-cynnan*” is a representation of the latter King in a Chair of State, which was evidently intended for that now under review\*. Camden calls it ‘the Royal Chair, or Throne†;’ and Selden, speaking of this venerable remain, employs the words, “on it are the Coronations of our Sovereigns‡.” Ogilby, in his account of the Coronation of Charles the Second, expressly designates it by the name of ‘*St. Edward’s* ancient Chair,’ which he says, (‘covered all over with cloth of gold’) was first placed on the right side of the altar: and at a subsequent part of the ceremony, removed into “the middle of the isle, and set right over against the altar, whither the King went and sate down in it, and then the Archbishop brought *St. Edward’s* crown from the altar, and put it upon his head§.” James the Second was crowned in the same Chair, as appears from Sandford; as were also William of Orange, Queen Anne, and all our succeeding Sovereigns to the present time||.

With this Chair another is kept, which is stated to have been made for the Coronation of Queen Mary, consort of William the Third: it is wholly unornamented, but somewhat similar in form to the ancient one, of which it is an unskilful attempt to imitate. The supporting lions are still more preposterous in form than those of the other Chair.

\* Vol. III. Pl. 27. The Engraving is from a fine MS. of the 14th century, preserved in the Library of Benet College, Cambridge.

† “Reges, Reg.” &c.

‡ Vide Drayton’s “Poly-Olbion,” Song XVII.

§ “Cor. of Charles II.” It appears from the same work, that when the King retired into St. Edward’s Chapel (after the ceremony) the Crown and “all the rest of the Regalia,” together with St. Edward’s robes, which the King had worn, were placed upon *St. Edward’s Altar*. At what subsequent period the latter was destroyed does not appear, but there is not now the least part of it remaining.

|| It is much to be wished by every admirer of our National Antiquities, that instead of enwrapping this ancient Seat in ‘cloth of gold,’ its pristine character should be so scrupulously restored that it might be used at the times of Coronation without an envelope, as was doubtless originally the case. There is still enough of its decorations to be traced to enable the scientific artist to effect this desirable purpose in sufficient time for the intended Coronation of George the Fourth, though in a future age to restore it may become impossible; for so wantonly has this Chair been disfigured, that even the initials of many persons’ names have been cut into its most ornamental parts. Restored to its original state, resplendent with gilding and emblazoned heraldic charges, its ancient tasteful forms re-traced, and its decorations new-wrought by a skilful hand, it would become an appropriate adjunct in any ceremony however gorgeous, and require no adventitious covering to give it lustre and suitableness.



The Pavement of St. Edward's Chapel is very ancient, except a small portion laid with red tiles, at the west end of the Shrine, where the Altar table must have stood: the greater part is wrought with tesserae in stars, circles, triangles, and other figures, let into large slabs of bluish-coloured marble. Though somewhat curious, it is meagre in appearance, and excites the idea of its having been inlaid with the fragments or materials that were left after the workmen had completed the elaborate mosaic-work before the High Altar: here, however, no regular design has been observed, and much of the tesserae has been picked out of the indents.

All the upper windows which admit light into this Chapel are divided, below, into two compartments, and above, into six small circles inscribed within a larger one. The side windows are glazed with plain glass, but the three eastern windows are filled with *Painted* glass, displaying in each principal division, a whole length figure, standing in a niche under an elevated canopy. The persons whom these figures were intended to represent have not hitherto been completely ascertained; yet with one exception, perhaps, which must still rest on probable conjecture, the ensuing description will evince that they were meant for Christ, and the Virgin Mary; King Edward the Confessor, and his Patron Saint, St. John the Evangelist; St. Augustine, and Bishop Mellitus.

The figure of *Christ* (which is the first towards the north) is distinguished by a crown of thorns, the spines of which are, alternately, wavy and strait; this is inclosed by a circle of jewellery, having trefoil radiations along its inner border: the hair is short and curly; but he has no beard. The eyes are cast down, and a solemn gravity characterises the features: the right hand is raised, and the fore-finger extended as in the act of enforcing instruction or admonition. The vesture, which is of a deep red, or crimson colour, is surmounted by a dark blue flowing robe, reaching to the feet, and held close across the breast by the left hand.

The *Virgin Mary* is depicted with dishevelled hair, and as wearing a straw-coloured spreading hat, ornamented with flowerings. She is dressed in a deep crimson vest, with a long dark green mantle thrown over the left shoulder: the sleeves are extended to the wrist. The countenance, which is full and pleasing, with eyes deeply seated, is turned expressively towards the Saviour, as though listening to his precepts with fixed and reverential attention; the hands are open, and brought with congenial feeling across the body.

In the central window are the figures of King *Edward the Confessor*, and *St. John the Evangelist*; the latter is in the garb of a Pilgrim: the former is delineated (agreeably to the ancient legend) as delivering his Ring to the Saint, who is extending his hand to receive it. The King is splendidly arrayed: his outer mantle is of rich crimson, embroidered with golden flowers, trimmed with light ermine, and having a flowered lining: it has also a deep collar, bordered with ermine, below which is a yellow-edged broad green belt, incircling the inner vestment, which is of yellow wrought with flowers, and reaching to the feet: the sleeves are close, and come down to the wrist. A large initial **E** is embroidered on various parts of the drapery, and partly shewn in others, as though involved in the folds. In the left hand is a short sceptre, fleury, inclosing a brilliant: the right hand is raised, and holds a jewelled Ring between the fore-finger and thumb. The countenance has a dignified character; the eyes are large and expressive; the beard, which is full, long, and flowing, is parted over the breast into two points, or divisions; the hair is thrown back from the left shoulder, but on the right it descends in dishevelled ringlets from beneath the Crown, which is slightly bowed, and richly ornamented with fleurs de lis, crosses patee, and jewellery.

*St. John*, though represented as a Pilgrim, is habited in a splendid manner. His outer garment is a long blue cloak with a flowered border, and a double grey hood falling back on the collar: the latter is of a deep green colour bordered with ermine. The vest is rich crimson embroidered, and having large open sleeves: on the skirts is the initial letter **J**, several times repeated, but differently formed: at his girdle is a light scrip, with a lid fastened in front by a strap and buckle. In his right hand is a wreathed walking-staff inclined towards the body: his left hand is open, and extended to receive the Ring; but from an injudicious repainting in the back ground, the extremities of the fingers are confused. The face is expressive of benignity; the beard is long and pointed, but not parted. He wears a yellow-coloured spreading hat, having a dark crimson lining, and ornaments of jewellery. The feet are naked; and it may be remarked that the right foot has only four toes.

Behind the figures of *St. John* and the King, there are curtains richly and variously diapered, dependent from rings running along a golden rod: that behind the Saint is a deep crimson, the other is green; those colours being very judiciously chosen to give effect and relief to the figures by the



contrast which they afford. Beneath each figure is a reddish-coloured diapered ground, or carpeting; below which, in front, is a sort of pedestal composed of embattled turrets.

*St. Augustine* is distinguished by a Pilgrim's staff, and represented with a primitive aspect, looking down upon an open book, and, apparently, in the act of turning over the leaves. He has strait hair, with long mustaches, and a long beard falling in ringlets: he wears a broad Pilgrim's hat, ornamented with precious stones. His outer garment is of dark blue, with a green collar: his inner vesture is of crimson, fastened at the right side by a jewelled broach or fibula.

*Bishop Mellitus* is arrayed in episcopal garments: in his right hand is an elegant crozier, and in his left an open book. His outer robe is crimson, fastened over the breast by a rich sapphire broach, set within a quatrefoil, and having a topaz for its centre: his inner vest is green, bordered with purple. He has a roundish full face and little beard; but the glass is so much broken as to render the features indistinct. The mitre and crozier are adorned with brilliants. On various parts of the robe is an initial *M* wrought in yellow, but of an ancient form.

There can hardly be a doubt entertained as to the identity of any of the above figures, excepting that called *St. Augustine*. Christ, and the Virgin are distinctly marked; the former by the crown of thorns, and the latter by its air, position, colouring, and expression. King Edward, and *St. John* are as clearly indicated by the story they express, as by the initial letters on their garments. Bishop Mellitus is equally discoverable by the initials on his robe, and by his mitre; as well as by inference from his connexion with the Church founded by King Sebert on this spot. Now the strong probability of the remaining figure having been intended for *St. Augustine*, will appear from the following circumstances. He was the chosen friend and associate of Mellitus, by whom he was accompanied to this Island, when deputed by Pope Gregory to convert the Saxons to Christianity; and his pious labours having obtained for him the glorious title of 'Apostle of the English,' he became an early subject of religious veneration. There could not therefore have been a more proper choice made, than by selecting him to occupy a kindred situation among the adornments of this Church with his coadjutor Mellitus; and that their names were long afterwards intimately associated may be inferred from the following homely lines in Hardyng's 'Chronicle:' Fo. lxxxviii.

Kyng Ethelbert Sainct Poules edefied ;  
 And Kyng Sebert Westminster founded,  
 Mellito theim both halowed and edefied  
 Austyn then, made Clerke ful well grunded.

It is extremely remarkable that all the Initial letters in the drapery, together with parts of the embroidering (as the flowers in Edward's garment, which seem like trefoils springing from a bulb or root,) and the topaz in the sapphire brooch of Bishop Mellitus, have been formed by deep indents ground, or cut, into the solid substance of the glass, and then coloured with yellow ; but this can be seen only by inspecting the windows from the leads of the roof. Over every figure is a triangular-chequered circular bordering, and immediately above it, within the canopy, a *Shield of Arms*. Only one of these remains in its original state, the charges of the others having been either disarranged, or ignorantly emblazoned. The arms, as they now appear, with all their inaccuracies, are as follow.

1st Shield : over the figure of Christ ; Or, in base Azure, three Chevrons, *inverted*, viz. one of the last between two Argent. 2d Ditto : over the Virgin ; Gules in chief, Azure in base, three Fleurs de Lis on a Chevron *inverted*. 3d Ditto : over King Edward ; Azure, a Cross Patonce Or, between five Martlets. 4th Ditto : over St. John ; Gules, three Leopards passant guardant, Or. 5th Ditto : over St. Augustine ; Azure, a Lion rampant *reversed*, Gules, crowned Or, in a Bordure Vert, Bezanty. 6th Ditto : over Bishop Mellitus ; Or, four Pallets, Gules, a Fess counter-changed.

The anomalies in the blazoning and charges of these Shields, need not be pointed out to the heraldic reader, who will at once determine that they never could have been thus represented *originally*. The fact is, that many inversions of the ancient glass have been made during injudicious repairs, and through removals of all the figures. Numerous pieces, also, have been improperly introduced, which, from their style of execution and variation of ornament, were evidently brought from other windows, and are of a date far posterior to those now under review. It is equally certain, however, that the *inverted* Chevrons in the Shields numbered 1 and 2, must have been so placed at the first, for there is not room to arrange them otherwise, within the limits of the field : yet as there is no instance of this mode of bearing in English Heraldry, it may reasonably be conjectured that such an erroneous location arose from the ignorance of the glazier. But little ancient glass remains in



them; and the charges are altogether so confused as to defy elucidation. The 3d Shield unquestionably exhibits the arms of Edward the Confessor; and the 4th displays the ancient bearing of Henry the Third; which was three *Leopards*, and not Lions, as they have generally been called in history\*. The 5th Shield approaches so nearly to the bearing of Richard, Earl of Cornwall, and King of the Romans (brother to Henry the Third) that there can be little doubt of its having been intended for his arms; which, properly blazoned, were Argent, a Lion rampant, Gules, crowned Or, in a Bordure Sable, Bezanty: the Lion has been reversed in some repair; and the field re-glazed. The Fess counter-changed, as it appears in the 6th and last Shield, is nothing more than an ignorant inversion of that division of the glazing: in their original state, the arms were Or, four Pallets, Gules; which was the bearing of Raymond, Earl of Provence, whose second daughter, Eleanor, was Henry the Third's Queen, and bore the same arms.

The Canopies are terminated by pinnacles and finials, but there are no crockets; the central pinnacles are carried up nearly to the apex of each compartment: the finials appear like open bell-flowers; those over the King and St. John are red, the others are blue. Stars differently rayed and coloured, are introduced in the lower parts of the canopies. Beneath the principal figure in each window is a display of mosaic work, but of little interest; though including stars, crosses, and intersecting triangles, within guilloche, wavy, and indented borderings: those parts which seem to be the most ancient are much blended with the work of subsequent periods.

During the long course of years in which these paintings have been exposed to the ravages of time, they have not escaped without much injury. Each face was originally painted on a single piece of glass, forming by far

\* A remarkable proof of the accuracy of this representation may be found in the "Hist. Mag." of Matthew Paris (Paris Edit. a Watts, p. 284,) who states that the Emperor Frederick the Second, on his marriage with Henry's sister, sent over to the King, among other presents, *three Leopards*, in allusion to those figured in the Royal Shield. His words are—"Tres Leopardos in signum Regalis Clypei, in quo tres Leopardi transenantes figurantur."—In the Close Rolls, also, of the 36th of Hen. III, there is an order for making some Royal robes, one of which was to be of the best violet Samitt, whereon, on each side, were to be wrought ("tribus parvis Leopardis"—) three little Leopards. The diapering on the metal table of Henry's tomb in this Church, has also been ascertained to be *Leopards*; and the same animals are represented in the Royal arms in every alternate lozenge on the enamelled plate between the legs of the effigy of William de Valence, Henry's maternal brother, in St. Edmund's Chapel.

the largest in the whole figure, but that of Christ is now in three pieces ; the face of Edward, though comparatively in fine preservation, is cracked above the left ear ; St. John's is cracked crosswise ; and that of Mellitus is completely starred. The eye, ear, nose, and beard of another figure are visible on a piece of glass that has been introduced behind the head of St. John. The fillings up, also, both within and without the canopies, are in the utmost possible confusion, arising from partial reparations, and the substitution of inappropriate remnants of ornamented glass. Many fragments of ancient black letter inscriptions are jumbled among the mass, the letters of which are of different forms and sizes ; but not any two words can be traced in connexion, and two only, indeed, are perfect ; viz. *R E X*, and *Fidem*. Several vestiges, both of two and even three-lined inscriptions, may also be traced ; together with a fragment of an ancient date, with remains of broken letters beneath, on a piece of inverted glass, near the canopy above St. John. Among the fragments are several, which, from their style of colouring and ornaments, must have been brought from Henry the Seventh's Chapel ; and especially one that has been substituted for a martlet in the Confessor's Arms. This, in itself, is particularly curious, from representing Henry's crown with a branch going through it, (and his initial beneath) in allusion to the circumstance of the Crown being found in an hawthorn bush after the battle of Bosworth Field, where Richard the Third was killed. Various remains of flowered ornaments, canopies, diaperings, human figures, &c. are likewise included among the remnants so confusedly placed here.

All the *ancient* glass with which these windows are composed, is of the kind called *Pot-metal*, from the colours being incorporated with the glass, whilst the latter is in a state of fusion ; by which means the stain pervades the entire mass. The glass is very thick, probably a full eighth of an inch ; yet to vitrify and fix the colours laid on with the pencil, it has been exposed to such a strong degree of heat, that many of the pieces are much warped, though only a few inches in extent. The thickness of the glass is very evident where it has been ground out, or cut away, to form the flowers and initial letters mentioned above. Each figure is nearly seven feet high, and is composed of a multitude of small irregular pieces, cut to particular forms and fixed in lead : the faces alone have been each painted on a single piece ; that of King Edward is fifteen inches in length, including the beard : that of the Pilgrim is rather longer, but not so wide. The greatest expense and most attention



have been lavished on those two figures ; their countenances are finely drawn and highly expressive : the draperies are admirably disposed ; and all the diapering and other ornamental parts are very minutely pencilled. The figures of St. Augustine, and Bishop Mellitus, display considerable richness and brilliancy ; but that of the Virgin has great merit in sweetness of expression and character. The original glass is mostly painted on one side only, yet in some parts, where depth of shadow was requisite, the necessary solidity has been given by painting it on both sides. In respect to the colours, the crimsons, or rubies, are particularly rich, and they are both deep and brilliant : the blues and greens, likewise, are very fine, though of various tints. Had the art of Painting on glass been sufficiently advanced in Henry the Third's time, to favour the opinion, it might naturally be conceived that these admirable performances were executed on the rebuilding of the Church, at the expense of the persons whose arms they display ; for nothing was more customary in former ages than thus to commemorate benefactors by placing their armorial insignia in direct association with their respective gifts. The legend, also, of St. Edward and the Pilgrim was a very favourite subject with Henry himself, and there are documents existing which prove that he ordered it to be represented in the Queen's Chapel, at Winchester ; and again in the Chapel, (now the Record Room) dedicated to St. John, in the White Tower, ' by two beautiful Images, painted,—one of St. Edward holding the Ring, and offering it to St. John the Evangelist\*.' In the last Chapel, he likewise ordered to be made three glass windows with figures of the Virgin and Child, the Trinity, and St. John† ; but these, judging from the phrase, "*Mariola tenente puerum suum*," were only of small dimensions : we are not, indeed, acquainted with any paintings on glass, so large as the human figure, till about the close of the fourteenth century. The general style, rich ornaments, and fine character, of the figures in the Abbey Church, mark a still later period ; yet various circumstances combine to establish the belief that they were executed previously to the reign of Edward the Fourth.

\* " Unam de Sancto Edwardo tenente annulum, & donante & tendente Scto-Johan Evangeliste, &c." Vide " Rot. Lib." an. 25 Hen. III. m. 20. The particulars of the Legend will be found in the present Volume, p. 56—58.

† " Et fieri faciatis in eadem Capella tres fenestras vitreas, nram scil. ex parte boreali cum quadam Mariola tenente puerum suum ; reliquam in parte australi de Trinitate ; et tertiam de Sancto Johanne Apostolo & Evangelista in eadem parte anstrali." Vide " Rot. Lib." An. 25. Hen. III. m. 20.

In the unsatisfactory and inaccurate account of the Painted glass given by Dart, he says, there are "several paintings in the windows at the east end, over St. Edward's Shrine, which together cast a religious gloom, but are so confusedly placed that little or no conjecture can be made\*." Whether this vague sentence, however, was meant to apply to the subjects now under discussion, or to those which had previously occupied the same windows, is dubious; it being evident from a Print in Sandford, that at the time of the Coronation of James II, the windows were ornamented with paintings of a very different character from those described above. Dart is wholly silent as to any removal having taken place: though he expressly states, that the Story of St. Edward the Confessor and the Pilgrim was "painted in glass," in the South aisle; and as clearly implies by the context, that it was no longer there when he wrote. The same painting is particularly noticed in "Caxton's Chronicle;" and the probability is, that during the great repairs by Sir Christopher Wren, it was removed to the situation which it now occupies: the figures in the adjoining windows were doubtless collected from different parts of the Church at the same period†.

All the circles in the upper divisions of these windows are likewise embellished with Painted and Stained Glass; none of which appears of greater antiquity than Henry the Seventh's time. In the middle circle of the north-east window are the arms of France and England quarterly, viz. 1st and 4th, three Fleurs de Lis; 2d and 3d, Three Lions passant guardant: in that of the east window, Gules; two Keys in saltire, Or: and in that on the south-east, a very fine red Rose, seeded, with Fleurs de Lis in the barbs. The surrounding circles are filled by intersecting triangles, fret, and other mosaic work, made up with irregular pieces.

\* "Westmonasterium," Vol. I. p. 61.

† It seems probable that neither the arms nor canopies had any original connexion with the figures over which they are now placed. The lead-work which combines the glass (with little exception) is certainly modern, and similar to that now used; but still preserving the original form in the disposition and outline of the figures. The arms of Edward the Confessor, Henry the Third, Queen Eleanor, and the King of the Romans, appear to be more ancient than any other portions of the glass, and are probably of Edward the First's time: the two former are still nearly inclosed by the original lead. Several names of glaziers, with the dates 1711, 1713, and 1714, have been scratched with a diamond on the glass, below the figure of the Confessor. It only remains to state that no further elucidation of these windows can now be given; for although the records of the Abbey Church have been recently searched, (under the condescending direction of the proper authorities) for this express purpose, yet no document relating to them can at present be found.



Before proceeding with the side Chapels, it will be expedient to make a few remarks on the construction of the *Vaulting* of the whole Church ; and particularly in regard to the arrangement and ornaments of the Groins.

In all the more ancient parts, or those erected in Henry the Third's reign, the Groining is of the most simple kind that the Pointed Architecture admits, where the vaults are of considerable range : those parts include the East end, and both the Transepts.

Between the east wall and the tower, a strong longitudinal rib, or main groin, extends, centrally, beneath the shell of the Vaulting ; and is connected with and strengthened by transverse and diagonal groins, which, springing from every large column, compose arches of different curves, corresponding with the distance of the columns from each other. The groins, at every point of intersection, concentrate in large key-stones, formed into *Bosses*, which tend greatly to the security of the Vaulting : those in which the diagonal ribs unite, having a greater pressure to resist, are much larger than the others at the meeting of the transverse groins. In the Transepts the same arrangement is exactly followed, except as to the direction of the main rib, which runs north and south. The massiveness of the groining is relieved by deep mouldings, and other ornamental sculpture ; and all the Bosses are wrought into diversified representations of wreaths of foliage and expanded flowers. Several fractures appear in the Vaulting of the East end, and the longitudinal rib has been forced from its rectilinear position. The groining of the Ambulatory round the Choir, is of similar character to that described ; but the bays being more irregular in form, the groins are, of necessity, constructed from portions of different arcs ; the bosses are much smaller, yet they are equally diversified by sculptured foliage.

The Vaulting of the western part of the Choir is of a far more elaborate design than that of Henry's work ; though, according to Fabian, it must have been completed within thirteen years after Henry's decease\*. Here, in addition to the transverse and diagonal groins of the former Vaulting, an intermediate transverse rib is introduced in every bay, having four diverging groins or ridge bands, extending to the adjacent columns. The same number of additional groins, also, branch obliquely, from the great longitudinal rib ;

\* Fabian, speaking of this Church, says, that in the year 1284, the new Work to the end of the Choir was " fully fynyshed and endyd." Vide " Chron." p. 389 ; Edit. 1811.

by which means each bay is separated into sixteen parts, and ornamented by five bosses : the latter are similarly adorned by foliage, (in bold relief, and deeply undercut), to those of the East end and Transepts\*.

Notwithstanding this increased complexity of the supporting groins, the work seems to have been executed with inferior skill ; for Sir Christopher Wren thus mentions it, in his " Letter " to Bishop Atterbury :—" The Vaulting now covering the Quire, though it be more adorned and gilded, is without due care in the masonry, and is the worse performed of all done before." It was, therefore, substantially repaired by that great Architect, in the reign of Queen Anne.

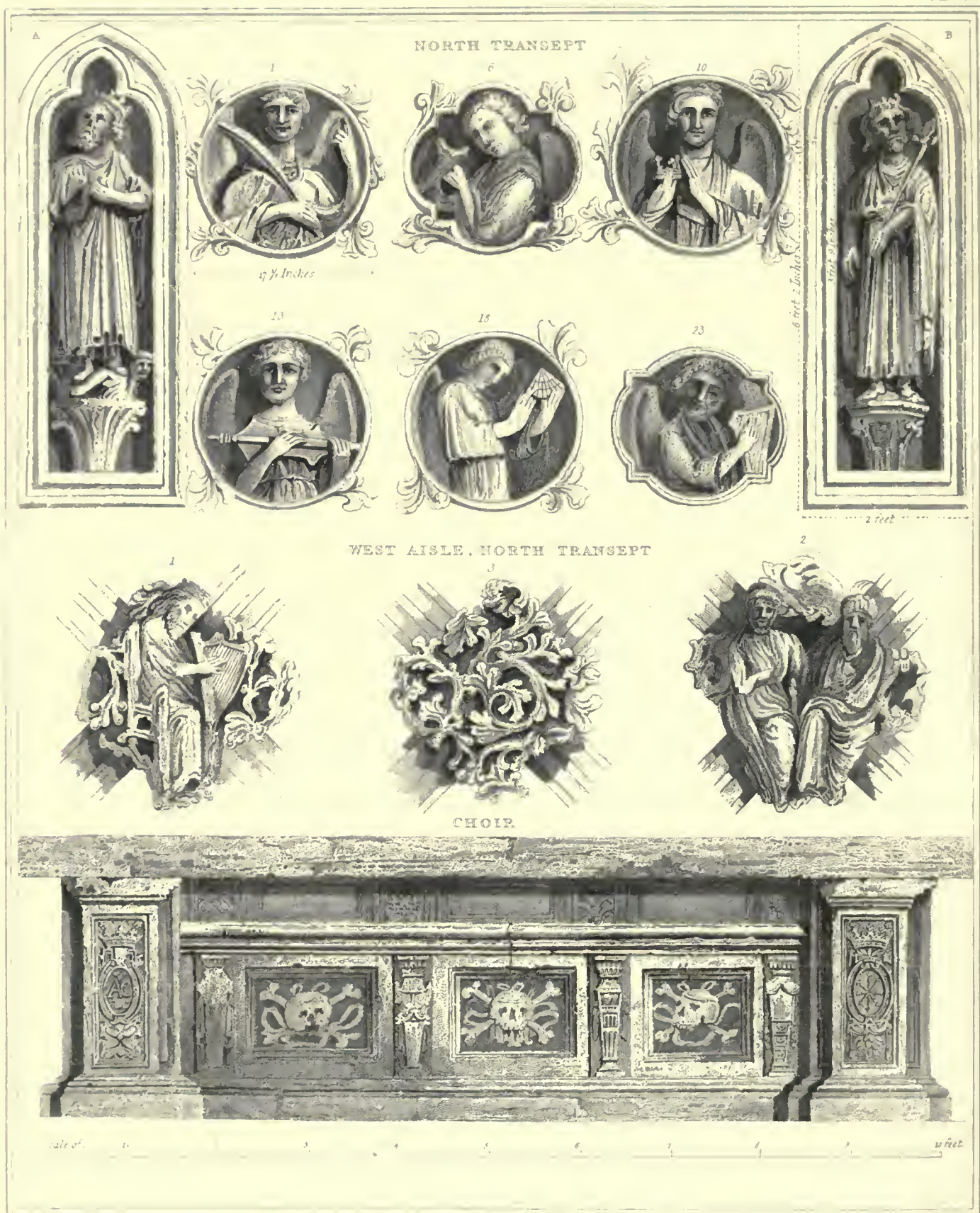
The Groining of the Nave is similar to that of the Choir ; but in the North and South aisles, transverse and diagonal groins only are used. In the two first bays of the Nave, westward, the bosses display several memorials of Henry the Seventh's time ; and it may be thence inferred, that both divisions were rebuilt at that period : the Lancastrian Rose, the bowed Crown, and the peculiarly formed Shield of that King, are among those sculptures. On the principal bosses, are the Confessor's Arms, a St. Catherine Wheel, the Arms of the Abbey of West. (viz. on a Chief dancette, a Crozier and a Mitre) two Keys in Saltire, the letters **IMS**, an involved Feather, and several expanded Flowers : the lateral bosses are mostly ornamented with foliage. In the western bay, or that between the towers, the principal groins concentrate in a large boss, sculptured with a Portcullis : on the smaller bosses and corbels are the Arms of the Confessor, and various foliage. The main groins beneath the towers meet in large circles ; those over the windows in small bosses : of the latter, that in the North tower is sculptured with the Abbey Arms ; that in the South tower with an abbreviated word in ancient characters.

The Bosses in the Aisles exhibit a singular variety of objects, though not in every instance clearly distinguishable, from the broken or crumbly state of the sculpture. In the North Aisle is a Sagittarius entwined by foliage, with small heads peeping through it ; a Head of grotesque form surrounded by Monkeys in a Wood ; Foliage, with four human heads branching into the angles of the groining ; an enormous Mask, grinning ; a Cinquefoil, sur-

\* Mr. Saunders, in his ingenious " Observations on the Origin of Gothic Architecture," inserted in " *Archæologia*," Vol. XVII, has illustrated his Essay by referring to the *Groined Arches* of the Choir of this Church, as being comprehended in the fourth class of those from which he conceives the Pointed Style to have sprung.







Drawn by J. P. Neale.

Etched by R. Sands.

# WESTMINSTER ABBEY.

THE TOMB OF ANNE OF CLEVES; MEDALLIONS, STATUES & BOSSES.

By the REV. WILLIAM F. REE, A.B. Rector of Allesley Warwickshire An admirer of Antiquarian & Topographical Works.

This plate is respectfully inscribed by

J. P. Neale.

Proof

Printed by T. Neale at Bennett's Blackfriars, 2, at & 11, St. Robinson's, 7, Chancery Lane, London.



mounted by a Shield, Or, charged with a Cross Croslet; a grotesque Mask in a Sun-flower, enwreathed Foliage, &c. The South Aisle displays Foliage of different species, an open Flower, Heads of Monkeys in foliage; a Baboon in a Nest, and the Abbey Arms. Those in the West Aisle of the North Transept display, 1st. King David sitting, and playing on a Harp, within foliage; 2d. two Venerable bearded figures sitting within foliage; 3d. Foliage enwreathed; and 4th. the Virgin Mary seated in a Chair, with surrounding Angels consoling her\*.

\* In Plate XLIX, three of the above Bosses are represented; namely, the Foliage; the Bearded Figures, and King David. In the same Plate are delineated the Statues of the two Sovereigns, and six of the Medallions, which ornament the sides and soffites of the middle range of windows in the North Transept, vide p. 29. The Statues were, apparently, intended to represent King Edward the Confessor, and King Henry the Third, the successive rebuilders of this edifice; that of the latter Sovereign has much of the character of the figure on his tomb. They stand on pedestals within a trefoil-headed projecting border, and are both crowned; but being of a soft freestone, many of the protuberant and finer parts have been broken off, or have crumbled away. That supposed to be the Confessor, (marked A.) has a short bushy beard and curled hair; he is looking upward, and seems to have held some object in each hand, though now destroyed; the face is much corroded and otherwise injured: beneath his feet is a prostrate figure (probably intended for Satan) whose distorted posture and grinning countenance indicate great pain. Henry III. (marked B.) has a short curly beard, and his hair is disposed in flowing locks; his left hand bears a sceptre, which has terminated either in a trefoil or a fleur-de-lis, now broken: his right hand holds up a part of his mantle.

The entire number of Medallions is twenty-four; namely, four in each soffite: they were doubtless intended to represent the *Angelic Host* or Heavenly Choir, praising the Almighty. Most of them have a circular border, with foliage behind; but a few have rectangular borders with bowed projections at the sides. The Angels are all in different attitudes, and many of them are playing on Musical instruments; as may be known from the following description, which commences at the westernmost window: those distinguished by an asterisk, are represented in the Plate. Nos. 1\* and 2 sustain Palm Branches; 3 bears a Cymbal; 4 has the Hands raised as in adoration; 5 holds a Crown of Glory; 6\* sustains a sort of Basin; 7 has a round object, probably a Cymbal; 8 holds a Disk; 9 is playing on a wired Musical Instrument by striking it with two fingers; 10\* holds a Crown of Glory; 11 has an open Book; 12 is pressing to the Heart with both hands a small circular form, probably the consecrated Wafer; 13\* plays on a Cithara or Psaltery by means of a plectrum; 14 bears a Palm Branch; 15 has a Label in the left hand, and points to it with the right; 16 holds a Cup or Chalice; 17 is playing a Syrinx, composed of three reeds or pipes, with vents; 18\* holds up a quadrant Sun-dial; 19 sustains two Cymbals; 20 is playing, with a bow, on a Bass Viol; 21 is playing on the Dulcimer with the plectrum; 22 holds an incense Vessel and a Thuribulum; 23\* is playing on the Harp; 24 is striking a pendent Bell with two hammers, one in each hand.

All the above Medallions are of freestone, but of different degrees of hardness: some, being of a dense cream-coloured stone, are sharp and tolerably perfect; the others, being of a soft and friable

The present Vaulting of the central Tower was designed when the lantern was rebuilt after the alarming fire, which the negligence of the Plumbers occasioned here in July, 1803\*. It was executed by Bernasconi, under the direction of James Wyatt, Esq. the groins and ornaments being principally of a plastic composition. At the same period, the ancient communication between the long timber roofs of the whole Church was entirely cut off, by filling up the arches with stone and brick-work, and closing the internal openings, by four massive iron doors; the weight of which, with their frames, amounted to five tons. Four main ribs separate the Vaulting here into nine principal compartments; and lesser divisions are formed by the diagonal and

substance, are much decayed. The sculpture is not very excellent; but particularly curious from displaying such a variety of forms of ancient Musical Instruments. The position in which the Cymbals are held perfectly agrees with a remark made by Dr. Charles Burney, who says (*"Hist. of Music,"* Vol. I. p. 514) that "the Cymbals which were to be struck against each other, are placed in the hands of some antique figures in such a manner, that it is impossible to bring them into contact with the necessary degree of force, without amputating, or at least violently bruising the thumbs of the performers." The three-fold Pipe or Syrinx, the Bass Viol, the Dulcimer, and the Psaltery, might all be made subjects of interesting discussion, were it not incongruous to the nature of this work.

\* It is a remarkable fact, that all the great columns of the middle Tower are much inclined from the perpendicular; for although of vast magnitude, their solidity has proved inadequate to resist the pressure of the several rows of arches which thrust against them. From this cause they are all bent considerably inwards; in a direction, as it were, towards a common centre. Sir Christopher Wren attributes this insufficiency to the want of an elevated steeple; which, by its incumbent weight, would have rendered the strength of the columns superior to the pressure of the arches. "In all Gothic fabrics of this form," says Wren, (vide *"Parentalia,"* p. 301) "the Architects were wont to build towers or steeples in the middle, not only for ornament, but to confirm the middle pillars against the thrust of the several rows of arches, which force against them every way. The architect [of the Abbey Church] understood this well enough, but knowing that it might require time to give such a buttment as the tower to his arches, which was to be last done, and lest there should be a failing in the mean time, he wisely considered, that if he tied those arches every way with iron, which were next to the middle of the cross, this might serve the turn till he built the tower to make all secure; which is not done to this day. These irons, which were hooked on from pillar to pillar, have been stolen away; and this is the reason of the four pillars being bent inward, and the walls above cracked."

Sir Christopher devised a model for the purpose of shewing the practicability of restoring the columns to their upright positions; but that arduous task was never attempted to be carried into effect. Fresh iron bars, however, were extended between all the adjacent arches, and they still remain there: not any increased derangement of the columns has been since discovered. In the model (now in Henry the Fifth's Chapel) which the same architect made for heightening the middle Tower, he proposed to carry up the walls to full the same height as they are in breadth, and then, as a "grace to the whole fabric," to crown them with a lofty spire of twelve sides.



oblique groins which spring from corbels, and concentrate in sculptured bosses. At each intersection of the main ribs is a Portcullis, crowned and chained; a part of the arms of Westminster: the large central boss displays an expanded Rose; the smaller bosses are ornamented with Foliage and open Flowers, a coiled Snake, a Crown, a Mitre, an embattled Tower, and a Moor's Head in a Turban, extending his enormous mouth with both hands. This part is much enriched by gilding; and all the groins and bosses over the Choir and St. Edward's Chapel, as well as in the middle divisions of both Transepts, are likewise very highly gilt: the contiguous parts of the Vaulting have been painted (though not with any superior elegance) for the purpose of increasing the effect.

## ST. BENEDICT'S CHAPEL.

THIS is the first in order from the south transept, of those Chapels which surround the eastern part of the Abbey Church. It is a small square Chapel, separated from the aisles by an iron railing, and enlightened on the south side by one window; below which, rising from slender pillars with foliated capitals, are three of the ancient trefoil-headed arches which went round the interior of the Church: the outer mouldings concentrate on corbel heads. The floor is crossed on the east side, by two steps, which led to the Altar, the place of which is now covered by the monument of the Countess of Hertford. In this part the pavement has been laid with Heraldic tiles, mostly of a dark red colour, inlaid in yellow, with shields and other ornaments: among these, four varieties of arms can yet be distinguished, namely; 1. A Patriarchal Cross, fitchée, with a star and a crescent near the base, on the outside. 2. Three Lions passant guardant, *reversed*, star and crescent as before. 3. A two-headed Eagle, displayed; on each side the base, a star. 4. Three Chevrons (*Clare*); stars as the last. The vaulting is supported by diagonal groins, having a boss sculptured with foliage at the intersection. This Chapel was dedicated to the founder of the Benedictine Order, of which class were the Monks of Westminster. He was a native of Italy, and on Mount Cassini, in that country, he founded a Monastery so early as the year 529. His anniversary was kept on the 21st of March, and indulgencies of two years and forty days were granted to his votaries. Edward the Third, in the year 1355, presented to this Church the head of St. Benedict, which he is thought

to have brought from the Abbey of Fleury, in France, where the bones of the Saint had been deposited, after they had been removed from Mount Cassini at a very early period. Indulgencies of eleven years and thirty days were granted to those devotees who visited this relique after it was brought hither.

#### MONUMENTS IN THIS CHAPEL.

Under the first arch, on the south side, is a marble Tablet (surmounted by three cherubs and a funeral urn) in memory of **GEORGE SPRAT**, second son of Tho. Sprat, Bish. of Roch. and Dean of West. who died October 1, 1683, aged one year.

Beneath the second arch is the mural Monument of **DEAN GOODMAN**, who presided over this Church with much honour during the period of forty years in Queen Elizabeth's reign. He is represented in his Doctor's habit, kneeling upon a cushion before a desk, on which is an open book: the statue is of freestone, and has been painted, but great part of the surface has crumbled away. *Inscription:*

D. O. M. GABRIEL GOODMAN, Sacre Theologiæ Doctor, Decanus hujus Ecclesiæ quintus, cui cum symmâ Lavde XL Anos prævisset, et Rvthinæ in Comit. Denbighensi vbi natvs, Hospitalē fyndasset Scholâq' institvisset, Vitæ Sanctimonia Deo, bonisque charis, in Cœlestē Patriam piē emigravit xvii Jvni, Anno Salvts MDCI. Ætā svæ LXXIII.

*Arms:* painted. Az a cross Patonce, between five Martlets, Or; on a Chief of the last, a Pale quarterly France and England, between two roses, Gu. *Coll. of West.* Impaling Party per Pale, Erm. and Az. an Eagle displayed, double-headed, Or; on a Canton of the Second, a Martlet of the last: *Goodman.*

The Monument of **FRANCES, COUNTESS OF HERTFORD**, nearly covers the whole of the eastern wall to the height of twenty-eight feet; its design is elaborate. It consists of two stories, each having a basement, and an entablature of the Corinthian order, supported by columns, and surmounted by obelisks, &c. including a large tablet, displaying the Howard arms, and two naked boys as supporters. Between the columns is a recess, wherein, under two arches, meeting in a bracket and drop, is the cumbent figure of the Countess, with her hands raised as in prayer. Her head rests on two embroidered cushions, and has a gilt band, ornamented with jewels, surrounding it: her hair is in small curls, braided with pearls. She is arrayed in a close bodice, a petticoat, and a long cloak, with an ermined collar, fastened over the breast by a large broach, jewelled, and also by a cord descending in tassels. Her inner vest is buttoned close to the neck, round which is a small plaited ruff. Various devices with arms, and the initials *F. H.* are among the ornaments. This

monument is of black and variegated marbles: it has been lavishly gilt, and painted. In front is a wrought-iron railing, which was also gilt, but is now defaced from oxidation: on the end standards have been small fanes with four leaves, each displaying unicorns and bulls rampant; parts only of which now remain: on the fascia are the following crests, several times repeated: 1. On a Chapeau, a Lion passant crowned; 2. On a Crown an Eagle; 3. a Lion rampant. *Inscriptions:*

*Foy pour Devoir.*

*Desir n'a Repos.*

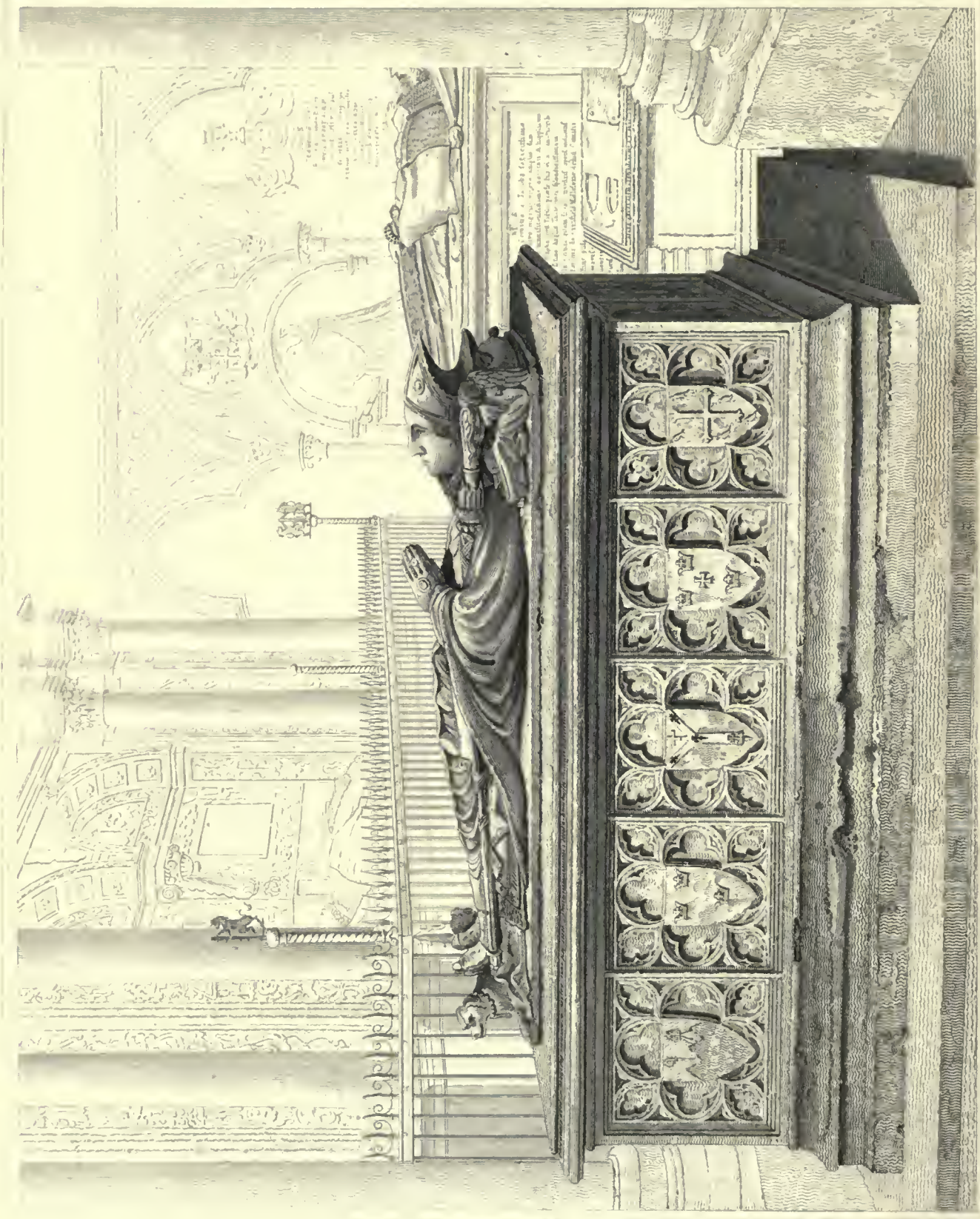
Deo Opt. Maximo, et Memoriae Sacrum. Sub hoc tumulo in Christo obdormit Honoratiss: **FRANCISCA Comitissa Hertfordiæ** uxor Clariss: Nobilis: Edwardi Comitiss Hertfordiæ, Baronis de Bello-Campo, Filii Illustris: Principis Edwardi Ducis Somerseti, Comitiss Hertfordiæ, Vicecomitiss de Bello Campo, & Baronis Seimour. Heroïna ampliss: familia nata, filia utiq. Clariss: Gulielmi Baronis Howard de Effingham prænobilis ordinis Garteriani Sodaliss, Summi Angliæ Admiralli regnante Maria, Camerarii Regii Hospitii, et privati sigilli Custodis regnante Elizabetha, Filius ille fuit illustriss: Principis Tho: Ducis Norf: Comitiss Surriæ, Comitiss Marescalli Angliæ, Paterq: Honoratiss: Caroli Comitiss Nottinghamiæ Baronis Howard de Effingham, Garteriani ordinis Sodaliss et Summi Angliæ Admiralli.

Clarissima hæc Domina omnibus virtutibus animi corporisque dotibus ornatissima, quibus Serenissimæ Reginæ singularem favorem & charissimæ mariti summum amorem consequuta est gravi & diuturno morbo confecta, firma in Christo fide & invicta animi patientia in Cœlestem Patriam demigravit, cum vixisset annos XLIIII die XIII Mensis Maii A° Salutis MDLXXXVIII; & XL, anno Fœlicissimæ Regni Serenissimæ Reginæ Elizabethæ. Ad cuius perpetuam memoriam, in fidei conjugalis syncerissimi amoris, & officiosæ pietatis testimoniū Mœstissimus Maritus Edwardus Comes Hertfordiæ etc. hoc monumentum multis cum lachrymis posuit et consecravit.

Here lyeth entombed the Noble **FRANCIS Countesse of Hertford**, deare spouse unto the Noble Edward Earle of Hertford, & Baron Beauchamp, sonne of the renowned Prince Edward Duke of Somerset, Earle of Hertford, Vicou Beauchamp and Baron Seimour. A Lady descended of right noble linage, being daughter of the Noble Lord William Baron Howard of Effinghā, Companion of the most famous order of the Garter, Highe Admirall to Q. Mary and Lord Chamber-







Engraved by H. Bodley

WESTMINSTER ABBEY,  
ARCHBISHOP LANGHAM'S MONUMENT &c. &c.

To the REV. JOHN PRIDDEN, M.A. F.S.A. one of the Priests of His Majesty's Chapel-Royal, Monks-Convent of the Cathedral Church of St Paul, London, & of the Collegiate Church of St Peter Westminster, Bishop of Winchester, East-hamp, London, &c. &c. This print is respectfully inscribed by J. P. Wallis

Drawn by J. P. Wallis



laine of the Householde and Lord Privie Seale to Q. Elizabeth: Sonne was he to the Right Noble Prince Thomas Duke of Norfolk, and Earle of Surrey, Earl Marshall of England and Father to the Noble Charles Earle of Nottingham and Baron Howard of Effingham, of the said most noble order of the Garter Knight and Lord Higbe Admirall of England.

This Lady highly renowned for her many virtuous giftes and graces both of Mynde and Body, greatly favored by her gracious Sovereigne, and Dearly beloved of her Lord, after long sicknes in firme faithe in Christe, and constant patience departed this life at 44 yeares of age the 14 day of Maye A<sup>o</sup> MDLXXXVIII in the fortieth yeare of the most happy reigne of our Most Gracious Sovereigne Lady Queene Elizabeth. To whose memory the said Earle her loving Lord and Husband, much lamenting her death, in testificatiō of his greate love towards her and of his carefull Diligence in this dolefull duty, doth consecrate this monument.

*Arms:* sculptured. Quarterly of Four; 1. Gu. on a Bend, betw. six Cross Croslets fitchèe, Arg. an Escutcheon Or, charged with a Demi-Lion, ramp. pierced through the mouth with an Arrow, within a double Tressure counter flowered of the Field, a Mullet, Sab. for Diff. *Howard*; 2. *England*, a Label of three Points, *Brotherton*; 3. Chequie Or and Az. *Warren*; 4. Gu. a Lion ramp. Arg. Armed & Langued, Az. *Mowbray*. *Crests:* 1. Out of a Ducal Cor. two Wings conjoined Gu. on each a Bend Arg. 2. Out of a Ducal Cor. a Phoenix in her nest, Prop. The Seymour arms and quarterings, formerly on this Monument, have been taken away.

On an altar Tomb raised on a step, surrounded by shields of arms, and covered by a slab of Petworth marble, is the Statue of SIMON LANGHAM, Arch. of Canterbury, and Cardinal-Bishop of Præneste, in Italy. He is represented lying on a mattress, arrayed in Pontifical Vestments, with his hands as in prayer: at his left side is a rich crozier. His gloves and mitre have been adorned with imitative jewels in dark blue glass. On the middle finger of the left hand is a seal ring; and on the second and third fingers of the right, are jewelled rings. His head rests on a low cushion, supported by angels, which have been gilt and painted: his hair, cropt short, is seen only at the sides: his feet rest upon two dogs, collared. This Statue, which is seven feet in length, and in fine preservation, is of gypseous alabaster; as are likewise the shields round the tomb, and the quatrefoil pannelling. He died at Avignon, in France, July 22, 1376: and three years afterwards was deposited here at the expense of the Monks, to whom he had been a great benefactor. *Inscription* on the verge, in raised letters:

Hic iacet dominus Simon de Langh'm quondam Abbas hujus loci, Thesorarius Anglic, electus London' ep'c Elien. Cancellar. Anglic, Archiepc. Cantuar.

Presbiter Cardinalis et Postea Cardinalis ep'c P'ncipal' trin — — —

Between every word is neatly engraven a representation of some Monster, a grotesque Figure, a Flower, or a Sprig. A canopy that anciently surmounted this tomb was broken down at the Coronation of George I. Flete gives the following Epitaph to his memory:

SIMON DE LANGHAM sub petris hijs tumulatus,  
Istius Ecclesie Monachus fuerat, Prior, Abbas.  
Sede vacante fuit electus Londoniensis  
Præsul et Antistes Hely, sed postea Primas  
Totius regni, magnus regisque minister,  
Nam Thesaurarius et Cancellarius ejus;  
Ac Cardinalis in Roma presbiter iste,  
Postque Prenestrinus est factus episcopus, atque  
Nuncius ex parte Papæ transmittitur isthuc.  
Urbe dolente pater, quem nunc revocare nequimus  
Magdalenæ festo, milleno septuageno  
Et ter centeno sexto Christi ruit anno.  
Hunc Deus absolvat de cunctis quæ male gessit  
Et meritis matris sibi cœlica gaudia donet.

*Arms:* 1. *Edward the Confessor*. 2. Gu. a Cross patee betw. three Crowns, Or; probably *See of Ely* as borne by *Langham*: 3. *See of Canterbury*: 4. *See of Ely*: 5. Or, on a Chief dancette Az. a Crozier and Mitre of the first; *Abb. of West.* At the west end: 1. *France and England*, quarterly; 2. Same arms, *Imp.* quarterly; 1st and 4th, an Eagle displayed; 2d and 3d, a Lion ramp. crowned, double tail, nowed; *Anne of Bohemia*, Rich. II's Queen. At the east end, 1. *France and England*, as before; 2. same arms, *Imp.* four Lions, ramp *Henault*, borne by *Philippa*, Edw. III's Queen.

Archbishop Langham's Tomb is represented in PLATE XLVII, together with parts of all the other Monuments in this Chapel.

Inlaid on a low altar Tomb is a small engraved *Brass* figure, in a Doctor's gown, in memory of DEAN BILL, with the following Inscription below it:

BILLUS et ipse bonus fuit, et virtutis amator,  
Et coluit Doctos Doctus et ipse fuit.  
Officii custos erat, atq. magister honesti  
Et bene perfecit multa loquendo parum.  
Patria prudentem, fidum Regina ministru'.  
Perdidit et patrem pauper abisse gemit.  
Et tria tale caput collegia mæsta reliquit,  
Quale diu rursus non habitura reor.  
Aut Ego delexi nimium (dum biberet) illum;  
Aut patriæ magno concidit ipse malo.

Round the verge was as follows, but the word in Italics has been rent off:

Hic iacet Gulielmus Bill, Sacræ theologiæ, Doctor,

**Decanus Westmonasterii, Primarius Collegii Eton-  
ensis, Collegii Trinitatis apud Cantabrigiam Præ-  
fectus, et Serenissimæ Reginæ Elizabethæ summus  
Elemosynarius.** Obiit 20 Julii, Anno Salutis,  
MDLX.

*Arms:* on a small brass shield. Erm. Two Wood-Bills  
in Saltire, on a Chief a Pale, betw. two Pelicans' Heads erased,  
charged with a Rose. *Bill.*

Near the middle of this Chapel is the large  
altar Tomb of **LIONEL CRANFIELD, first Earl of  
Middlesex**, and **ANNE** his second Lady, both of  
whom are represented by cumbent Statues of  
white marble. The Earl rose from humble cir-  
cumstances to the exalted post of Lord High  
Treasurer, in the reign of James I.; and he died  
August the 6th, 1645. He is sculptured in a long  
flowing cloak with a deep ermined collar: his vest  
is fastened by a band and buckle. He has quilled  
ruffles, and a four-fold ruff, disposed into small  
plaits. His left hand is placed on the cross of his  
sword: at his feet is an antelope. The Countess  
is arrayed in a long furred cloak with a deep  
collar, and a stiff bodice encircled by a band, and  
tied in a bow in front. Her sleeves are turned up  
nearly midway between the wrist and elbow: her  
left hand is brought over her breast and holds a  
closed book. Round her neck is a ruff with very  
large plaits. At her feet is a griffin powdered  
with fleurs-de-lis. Both figures have coronets,  
and rest on large embroidered cushions tasselled:  
that of the Countess is supported by a cherub,  
and ornamented with tassels having cherub heads.  
This Tomb is covered by a fine slab of black mar-  
ble; five feet one inch in width, seven feet nine  
inches long, and five inches thick. *Inscriptions:*

M. S. **LIONELLI, DOMINI CRANFIELD, Middlesexiæ Co-  
mitis**, a Iacobo sagacissimo Principe in Aulam acciti; et pro  
nativo ingenij vigore, amplis tum honoribus, tum muneribus,  
munificentissime decorati. A supplicum Libellis Rei Vestiariæ,  
Orphanorū Tutelæ præfectus, et a Sanctorib' Concilijs subijt  
novissimè totius Angliæ Thesaurarij splendidissimam at' lubri-  
cam Provinciam. In quibus quam sedulò navarit operâ, indi-  
cant tituli Equitis aurati, Baronis de Cranfield' Middlesexiæ  
demū Comitissæ, alij alias varîe collati: Hinc gliscente invidiâ  
urgent adversæ rerum procellæ, Dum animosè movet lucentes  
(quæ innocentia conscientia) fœde iactatus, tantum non nau-  
fragiis enatavit, Sedata hieme, figit anchoram. In re lauta,  
sereno senectutis ocio, respiravit, expiravit. Ille deposit,  
dum læssum priùs, iam luxatum corpus Nauclerus ille, resus-  
citatum in tutiore navigio, et coelesti æternitatis portu collo-  
carit. Obiit. Augusti. 6. An<sup>o</sup> 1645. Ætat plùs minus 70.

Duas successivè Coniuges accepit; ex vtriusq' suscepit  
prolem; *Elizabetha* prior peperit feminas. Elizabetham ho-

diè Comitissam de Moulgrau. Martham Comitissam de Mon-  
mouth. Mariam quæ ante nuptias diem obiit. Ex **ANNA**  
relictâ hodiè Comitissa de Middlesex, et communi tumulo, *Modo*  
*Deus Velit* inhumanda, cuius apponitur effigies, nati sunt:  
Iacobus honorum hæres Middlesexiæ Comes. Lionellus et  
Edouardus superstites; alterius sexus Francisca Domina  
Buckhurst. Susanna ante octennium denata infans: Hæc  
Junii 25. 1647.

*Arms:* sculptured. East end: Quarterly of Four; 1. on a  
Pale three Fleurs-de-Lis, *Cranfield*; 2. a Saltire charg. with  
five Martlets; 3. a Chev. betw. three Escallops, *Littleton*; 4.  
a Bend charg. with three Martlets. *Crest:* on an Helmet sur-  
mounting a Coronet, an Antelope's Head, couped: mantled.  
Supporters: two Antelopes. *Motto.* *Difficilio quæ Pulchra.*  
West end: *Arms* as before; *Imp.* Quarterly, 1st and 4th; a  
Fess dancette betw. twelve Bilets, *Brett*; 2d and 3d, five Roses  
in Saltire. *Crests:* dexter side, on an Helmet surm. by a  
Wreath, a Griffin's Head; sinister side, as *Cranfield*; both on  
one Coronet. *Supporters:* on the dexter side an Antelope;  
on the sinister a Griffin. *Mottoes:* dexter as before; sinister,  
*Virtus in Arduo.*

The burial place of the late **DEAN VINCENT**  
is covered by a large Slab of blue Marble thus in-  
scribed:

**WILLIAM VINCENT, D. D.** Dean of this Collegiate  
Church; born November 2d, 1739; died December 21st, 1815.  
Under whose auspices and through whose exertions, in the year  
1809, the Restoration of King Henry the VII's Chapel was  
begun.

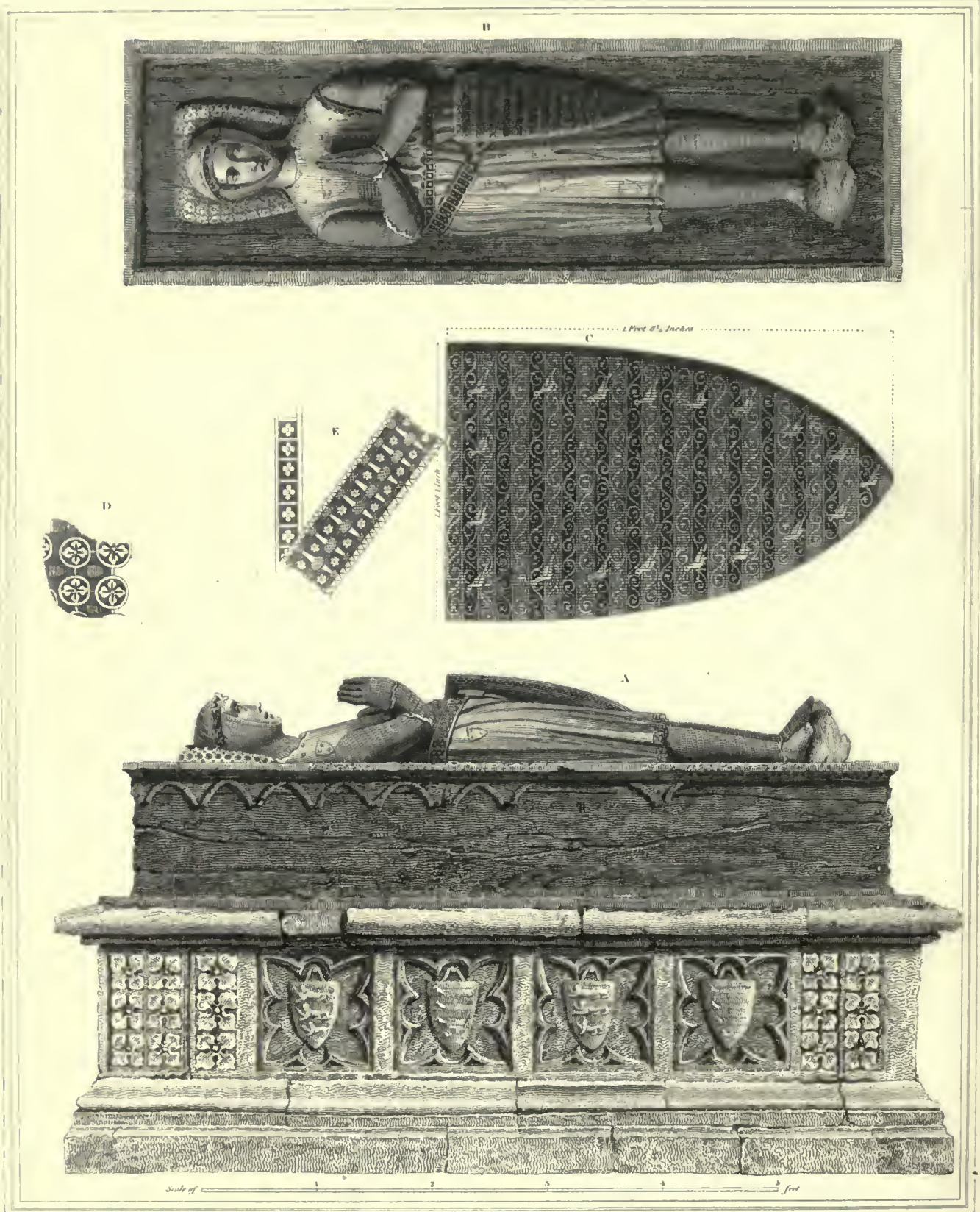
**ANBOT CURTLYNGTON**, who died in Sept.  
1333, was buried before the altar in this Chapel;  
but not any memorial of him now remains: he  
was commemorated by a Brass figure with this  
inscription:

Hæc est Abbatis Willelmi tumba, sciatis;  
Quem mors amovit, et Curtlyngtonia fovit.  
In mortis portu se Christi corpore pavit,  
Sic exspiravit mundus confessus ab ortu.

Between the Chapels of St. Benedict and St.  
Edmund, and partly built into the south wall,  
under a segment arch, is an altar Tomb in memory  
of **KATHERINE**, youngest daughter of Henry III,  
who died in 1257, in the fifth year of her age. "It  
appears," says Strype, ("Hist. of Lond." Vol. II.  
p. 519) from the Records in the Tower, "that  
at the time of his daughter Katherine's death, the  
King ordered a sumptuous Monument to be erected  
to her, and gave orders to his Treasurer and Cham-  
berlain of the Treasury, to deliver to Master Simon  
de Wells, five marks and a half for his expenses in  
going to London for a certain *Brass Image* to set  
upon her tomb, and returning home again: and  
upon this tomb was likewise placed a *Silver Image*,







WESTMINSTER ABBEY.

THE MONUMENT OF WILLIAM DE VALENCE EARL OF PEMBROKE.  
1296.

London: Published by W. & A. G. Smith, 15, Abchurch Lane, in the Strand, near St. Dunstons Church, and by Longman & Co., Paternoster Row.

Printed by W. & A. G. Smith.

Prof.



for which William de Gloucester, the King's Goldsmith, was paid seventy marks." This Tomb was ornamented with Mosaic work of similar character and materials to that of Henry himself in the Confessor's Chapel; and most of it is still remaining at the top, but the tesserae which adorned the sides have been picked out. The design on the slab consists of several circles, each about eight inches in diameter, ranging longitudinally down the middle, and involved by guilloche borderings, combining with semicircles at the sides, and describing intermediate octagons: two slabs of polished serpentine marble remain in the circles. On the wall, at the back of the tomb, were painted and gilt several small figures of children, but these have been so greatly defaced as hardly to be dis-

cerned. On the wall above, beneath the ancient trefoil-headed arch, are traces of other paintings, said by Dart to appear "like a piece of Church perspective;" yet now so nearly obliterated that no determinate form can be distinguished. Near the top is a hook to which the silver figure of St. Katherine, mentioned above, was most probably attached: all the side spaces, with the mouldings and spandrels of the arch, have been painted with foliage and richly gilt. Besides his daughter Katherine, Henry III. had three sons, who died infants, buried in this Church, namely, Richard, John, and Henry: four children, also, of Edward the First, are said to have been interred near this tomb, namely; John, Mary, Alphonsus, and Berenguella.

### ST. EDMUND'S CHAPEL.

THIS Chapel is separated from the Ambulatory by an ancient wooden Screen; and forms an irregular octagon, the north side being considerably larger than the others: the division between each compartment is a slender column. Towards the south are three large pointed windows: the other pannelings are ornamented with tracery in circles. The spandrels of the ancient arches on the east side are ornamented by some richly sculptured foliage; and in the middle spandril is a demi-angel sustaining a crown in each hand: another small figure, sitting and holding a label, is included in the foliage towards the north. Some traces of painting remain under the Monument of Lady Knollys on the east wall, below the second arch, where the altar, dedicated to St. Edmund, formerly stood: that Saint was massacred by the Danes when King of East Anglia, in the year 886. He was buried at the place now called St. Edmund's Bury; and some of his reliques were long afterwards presented to this Church, by Simon, Abbot of Bury; his anniversary was kept on the 20th of November. The Vaulting is supported by seven ribs or groins, which concentrate in a boss sculptured with foliage.

### MONUMENTS IN THIS CHAPEL.

Immediately within the screen to the right on entering this Chapel, is the altar Tomb of WILLIAM DE VALENCE, Earl of Pembroke, half brother to Henry III.; whose mother Isabel, widow of King John, was daughter of Aymer, Earl of Angoulesme. She married, secondly, Hugh le Brune, Earl of Marche and Poitiers: by him she had three sons and one daughter, all of whom were

sent into England in the year 1247, where they were treated with so much distinction by the King, and received so many favours, that they became a principal cause of those distractions which eventually produced a disastrous war between Henry and his Barons. William, the eldest, who was surnamed de Valence, from the place of his birth, was publicly knighted at Westminster,

by Henry; who procured for him an advantageous match, in the person of Joanna, daughter of Warrenne de Montchensy, and granted him the Castle and Honour of Hertford. In 1258, when the Barons' league had become too powerful to withstand, he was obliged to quit the kingdom, with his brothers, and the other Poitevins on whom Henry's treasures had been lavished. Three years afterwards the King sent for him back, and created him Earl of Pembroke; and he became a principal commander in the King's army. On the defeat of the Royal forces, at Lewes, in 1264, he fled into France; but in the following year he landed in Pembrokeshire with a supply of troops, and was instrumental in enabling Prince Edward to achieve the decisive victory at Evesham. Grants of considerable property in Wales were now made to him; and "he laboured hard," says Gough, "to bastardize his wife's brother's only daughter, in order that he might enjoy her estate." He died at Bayonne, in France, on May the 13th, 1296; shortly before the decease, at the same place, of Edmund Crouchback, brother to Edward I. Carte, without due authority, says that he was slain at Bayonne by the French; and Camden, by mistake, places his decease in 1304.

It would seem from the second line of his epitaph, that the body of this nobleman is deposited within the free-stone Tomb that forms the lower part of his monument; the upper part consists of a long wainscot chest, on which lies the effigy of the deceased, with a mutilated lion at his feet. This figure, which is a most curious specimen of ancient art, is composed of oak, covered with thin plates of copper, richly gilt, and engraven to represent chain-mail, with a surcoat extending to the knees. His head rests on an enamelled pillow, and, except the face, is invested in a close helmet, or scull-cap, surrounded by a flowered fillet, with sockets for precious stones, now gone. His hands are joined and elevated as in prayer: the wrist and elbow bands are diapered. At his left side is a broken sword; and a full-sized heater shield, enamelled on copper, with his arms, viz. Barry Arg. and Az. an Orle of Martlets, Gu. All the Bars are ornamented with scroll-like flowerings in gold, minutely pencilled; and the Azure Bars and Martlets are bordered with thin lines, or threads of gold. Small enamelled quatrefoils, with other markings, adorn the girdle and sword-belt: the pillow is diapered with rows of larger quatrefoils of white and red enamel, within circles; alternating with minute escutcheons charged with the arms of Valence and of England. Small shields, with the arms of Valence only, have been

sprinkled over the surcoat, and three of them yet remain. An enamelled plate divided into lozenges by gold stripes, is also remaining between the legs, on the face of the chest: every alternate lozenge displays the arms of Valence, and the others those of England; the latter, as here represented, being, Gu. three *Leopards* pass. guard. Or. The Bars and Martlets in Valence's arms, are bounded by threads of gold, like those on the large shield. Similar plates of enamelled and embossed copper appear to have covered the whole chest, but only a few fragments remain; and there were formerly thirty-three small images surrounding the chest, namely, thirteen on each side, and seven at the ends. Not one of them is left; and only a few vestiges exist of the pannelled niches wherein they stood: along the ledge beneath them, were small shields, enamelled on rondeaux, five of which still remain on the north side. This Tomb was erected by Aymer de Valence, son of William, whose own arms are sculptured on two of the Shields within the quatrefoils at the sides: the small expanded flowers sculptured at each end of the quatrefoil pannels, are precisely similar to those which face the inner walls of the Church. Camden gives the following *Inscription* as being on this Tomb; but not a single letter can now be found.

Anglia tota doles, moritur quia Regia proles:  
Qua florere soles, quem continet infima moles.  
GULIELMUS nomen insigne, VALENTIA præbet,  
Celsum cognomen, nam tale dari sibi debet:  
Qui valuit validus, vincens virtute valore,  
Et placuit placidus sensus morumque vigore;  
Dapsilis et habilis immotus prælia sectans.  
Vtilis, ac humilis devotus præmia spectans;  
Milleque trecentis, cum quatuor inde retentis,  
In Maii mense, huic Mors proprio ferit ense.  
Quiq' legis hæc repete quàm sit via plena timore,  
Meque lege te moriturum, et inscius horæ.  
O clemens Christe, cælos intret precor iste,  
Nil videat triste, quia prætulit omnibus hisce.

An indulgence of one hundred days was granted to all devout persons who should offer up prayers for the soul of the deceased at this Tomb.

*Arms:* sculptured on Shields round the Tomb. 1. Three Lions passant guardant, *England*. 2. Barry of ten, an Orle of Martlets, *Valence*. 3. *Valence* as before, dimidiate with Semée of Trefoils, two Fishes, hauriant, indorsed, *Claremont*. This was borne by Aymer de Valence, third son and successor to Earl William, after his marriage with Beatrix, his first wife, daughter of Raoul de Claremont, Seigneur de Nèale, and Constable of France. Through the two Coats being dimidiated, only half the Orle of Martlets, and but one Fish are



seen. Sandford states, that the arms of *Queen Isabel*, viz. Lozengy, Or, and Gu. were enamelled in several places on this Tomb, but they are not now to be found here. On the north ledge of the Chest are five small enamelled Shields, viz. 1. Az. Semée of Fleurs de Lis Or, *France*; 2. Gu. Three Leopards Or, within a Bordure, *England*; 3. *Valence*; 4. as 2; 5. Barry Arg. and Az. Six Escutcheons Or, each charged with a Leopard ramp. Gu. The other arms on the surrounding small Shields, (now gone) as given by Keepe, ("Mon. West.") were as follow: 1st. Arg. a Maunch Gu. 2d. Arg. three Chevrons Gu. 3d. Arg. a Lion ramp. Gu. 4th. Barry of Ten Arg. and Az. a Bendlet Gu. 5th. Barry of Twelve Arg. and Gu. a Lion ramp. Sab. 6th. Or, an Imperial Eagle Sab. *Frederic II.* 7th. Az. Semée of Fleurs de Lis Or, a Canton Arg. 8th. Arg. a Lion ramp. Gu. crowned Or, within a Bordure Sab. *Besanty. Rich. Earl of Cornwall.*

Valence's Tomb is represented in PLATE XIX. The initial A. distinguishes the South side, with the Arms and Ornaments as above described. B. the Statue and wooden chest as seen when standing over them. C. the large enamelled Shield. D. part of the Pillow. E. part of the Girdle and Sword Belt.

Against the west wall, going southward from Valence's tomb, is the costly Monument of EDWARD TALBOT, eighth *Earl of Shrewsbury*, and JANE, his Countess, eldest daughter and co-heiress of Cuthbert, Baron Ogle. It is constructed with different kinds of marble, and all its ornaments and figures have been sumptuously gilt and painted. The basement consists of six Ionic columns, and a variegated sarcophagus, adorned with Lions' heads and festoons, supporting a black marble slab, on which is the Statue of the Countess; behind whom, raised on an altar tomb, is the Statue of the Earl. They appear as if lying beneath a deeply-recessed circular arch, which springs from Corinthian columns, and is surmounted by an entablature: above the latter, in the centre, are the arms and supporters of the Talbot family: smaller shields are at the sides. The Earl is represented in plate armour, with a long sword, trunk breeches, a large plaited ruff, and a cloak: his beard and hair are disposed agreeably to the fashion of James the First's time: the Countess is in a long wrapping mantle, with a peaked hood bending over the forehead; a ruff, and a stiff boddice, closely buttoned, and projecting over the petticoat. Their heads repose on richly-worked cushions with large tassels, and at their feet, are Crests, (now broken) viz. a Talbot passant, and a Griffin's Head couped. An inscribed tablet, surrounded by small shields of arms, occupies the back of the arch; the soffit displays four rows of pannels, with roses in each, and at the sides are cherubim, military trophies, and other ornaments. On the outer panneling, near the top, are Ears of Corn, in relief, springing up from mouldering skulls and bones, in emblem

of the Resurrection. Between the columns, near the feet of the Countess, is a female Child, kneeling. The Earl died on the 8th of Feb. 1617, aged 57 years.

#### Inscription:

Memoriae S. EDUARDO ex inclita Talbotorum familia octavo, comiti Salopiae, Weishfordiae, et Waterford Domino Talbot, Comin de Badenagh, Valence, Montbency, Strange de Blackmere, Gifford de Brimesfield, Clifford de Corsham, Fvrneval, Verdon et Lovetoft. Viro omnibus titulis vndequeque pari moribus etiam adeo integris, iuxta ac suavissimis ut eorum laudi nihil omnino detraxerit titulorum magnitudo: candore et pietate huius minus quam genere fuit insignis, nec villo procerum solenni vitio tinctus. Sine fastu, nobilis, sine jactantia, potens, sine superstitio, religiosus; mente ac manu munificus: fortunae semper securus. Tota illi vita fuit semita recti, et innocentia qualis per invidiam emersit: nec metam, nec terminum recepit. Ita demum, posteritatis certus, per conscientiam (dum viator erat) et fama iam frivtur defecitissima et ea, post vitae ærvmnas, requie, cuius se participem in boras exoptat mœstissima coniux Jana Cuthberti Baronis Ogle hæredem primogenita quæ lacrymis immersa pie monumentum hoc P. Obiit die VIII. Februarii. c. 16. c. XVII. Anno ætatis LVII.

Arms: Quarterly of Sixteen, viz. 1. Gu. a Lion ramp. within a Bordure enrailed Or. *Talbot.* 2. Az. a Lion ramp. within a Bordure Or. *Montgomery.* 3. Bendy of Ten Arg. and Gu. *Talbot*, ancient. 4. Gu. Three Garbs within a Double Tressure Or, *Comyn.* 5. Barry of Ten Arg. and Az. an Orle of Martlets, Gu. *Valence.* 6. Or, Three Escutcheons, Vaire, two Bars, Gu. *Montchensy.* 7. Party per Pale Or and Vert, a Lion ramp. Gu. *Marshall.* 8. Arg. two Lions pass. Gu. *Strange.* 9. Gu. three Lions pass. Arg. *Gifford.* 10. Chequie Or. and Az. a Bend Gu. *Clifford.* 11. Gu. on a Saltire Arg. a Martlet Sab. *Nevile.* 12. Or, Fretty Gu. on a Canton Party per Pale Erm. and the first, a Ship at Anchor, Sab. *Nevile.* 13. Gu. a Lion ramp. Or, Billetée Sab. 14. Arg. a Bend between six Martlets Gu. *Furneal.* 15. Or, a Fret Gu. *Verdon.* 16. Arg. a Lion ramp. Party per Fess Gu. and Sab. *Lovetoft.* Crest: on a Chapeau Gu. turned up Erm. a Lion pass. Or. Supporters: two Talbots Arg. Motto: *Prest de a Compir.* At the back of the arch at top. *Talbot* quartering; 1. *Strange*: 2. *Nevile*: 3. *Verdon*; and *Imp.* Arg. a Fess betw. three Crescents Gu. *Ogle*; quartering 1. Or, an Orle Az. *Bertram.* 2. Or, an Eagle displayed Vert. crowned Arg. 3. Arg. two Bars and a Canton Gu. thereon a Cross Moline, Or. *Kirkeby.* Dexter Side. 1. *Talbot*, quartering, 1st. *Strange*; 2d. *Nevile*; 3d. *Verdon*; and *Imp.* Or, two Bars Az. on a Chief quarterly of the last and Gu. in the 1st and 4th quarters two Fleurs de Lis, and in the 2d and 3d, a Lion pass. guard. all of the field, *Manners.* 2. *Talbot*, *Imp.* Gu. three Escallops Arg. *Dacre.* 3. *Talbot*, *Imp.* Arg. a Maunch Sab. *Hastings.* 4. *Talbot*, *Imp.* Quarterly, 1st. *France* and *England*; 2d and 3d, Az. a Bend Arg. Cottised between six Lions ramp. Or, *Bohun*; 4th, Or, a Chevron Gu. *Stafford.* 5. Or, a Chief indented Az. *Butler.* 6. *Nevile*, as 11 above. Sinister Side, 1. *Ogle*, quartering 1st, *Bertram*; 2d, Or, an Eagle displayed Vert. crowned Arg. 3d, *Kirkeby*; and *Imp.* Quarterly, 1st and 4th, Arg. two Bars Az. in chief three Hurts. *Carnaby*; 2d and 3d, Party per Pale Gu. and Az. a Lion ramp. gard. Or. 2. *Ogle*, *Imp.* Arg. two Bends enrailed Sab. *Radcliffe.* 3. *Ogle*, *Imp.* Arg. a Fess Gu. be-

tween three Parrots Vert, collared Or. *Lumley*. 4. *Ogle*, *Imp.* Argent, on a Pale Sab. a Conger's Head, couped, Or. *Gascoigne*. 5. *Ogle*, *Imp.* Quarterly, 1st and 4th, Arg. two Bars Az. *Hilton*: 2d, Gu. six Annulets Or, three, two, and one; *Vipont*: 3d, Sab. three Swords, their pommels meeting in the nombril point, their points extended to the angles, Arg. *Hilton*. 6. *Ogle*, *Imp.* *Kirkeby*.

Next to the Earl of Shrewsbury's, is the Monument of Sir RICHARD PECKSALL, Knt. and his two Wives, namely, ELEANOR, daughter of William Pawlett, Marquis of Winchester, (Treasurer of all England) and ELEANOR, daughter of J. Cotgrave, Esq. who survived him, and erected this Monument to their joint memories. It consists of a pannelled basement, on which are four Corinthian columns supporting an entablature, surmounted by a shield of arms. Between the columns, which are ranged at equal distances in front, are arched recesses, containing small alabaster figures, kneeling, of the Knight and his Ladies: the former is in armour; the latter are in flowing drapery, finely disposed. Below the inscription, under Sir Richard, are sculptured in relief, his four daughters, whom he had by his first wife. He was Master of the Buckhounds to Queen Elizabeth, a post which he enjoyed in right of Edith, his mother, who was heiress of the Brocas family of Hampshire. In her right also, he became possessed of various manors and lordships in different counties; all which he bequeathed to Sir Pecksall Brocas, Knt. his grandson.

#### Inscriptions:

Deo et Posteris. Gloriosam in Christo resurrectionē hic expectat RICHARDVS PECKSALL, *Eqves Avratus*, prudētia & probitate clarissimus. Qvi primo duxit Aleonoram filiam Gvlielmi Pawlett, Marchionis Wintoniæ, et summi Angliæ Thesaurarii, qvæ illi qvatvor filias peperit; postea Aleonoram filiam I. Cottgrave, qvæ Ioanni Savage, *Eqviti Avrato* de Comitatu Cestriæ renvpta, conivgi chariss: officiosæ pietatis ergo in perpetvâ fidei conivgalis memoriâ hoc monomēt' suis svmpptibvs libens lvdensq' posvit.

Non mors seivngat, qvos Christvs invxit amore.  
Nascendo morimvr, vita altera morte paratvr.  
Amplior in cælo domus est, ne crede caducis.  
Vt vivas, vitæ sit tibi evra tvæ.

*Arms*: sculptured and painted. At top; Quarterly of Six, viz. 1. Arg. on a Cross formy fleury, engrailed, Sab. betw. four Cornish Choughs Prop. a Mullet Or, for Diff. *Pecksall*; 2. Az. a Lion ramp. guard. Or. 3. Sab. two Lions pass. guard. Arg. 4. Gu. six Ragged Staves, three, two, and one, Arg. 5. Arg. a Cross betw. four Mulletts of six points, Gu. 6. *Pecksall*. Motto: *Qvid quid patimvr mortale genus: quid quid facimvs venito ex alto.* Crest: a Triton's Head, couped. Dexter arch: Gu. a Fess Dancette Erm. betw. three Bugle-Horns, stringed, Or, *Cotgrave*; *Imp.* four Ermine in Cross, a Crescent for Diff. In Centre arch; *Pecksall*, *Imp.* Sab. a

Lion ramp. gard. Or, Langued, Gu. In Sinister arch; Sab. three Swords in Point, Prop. *Pawlett*, *Imp.* Gu. a Lion ramp. betw. three Cross Croslets, Fitchée, Or; *Capel*. Round pannels in dado; Dexter side: 1. Gu. three Close Helmets, Or. 2. Gu. three Pheons, Arg. 3. Gu. three Bugle-Horns, stringed, Or. Sinister side: 1. *Pawlett*, *Imp.* *Capel*. 2. *Pawlett*, *Imp.* Barry of Six, Erm. and Gu. *Hussey*. The following arms, as described by Keepe, are entirely gone: 1. *Cotgrave*, *Imp.* Az. an Eagle displayed Arg. 2. Arg. on a Chief Gu. two Mulletts, pierced, Or. *St. John*. 3. Arg. Two Bars Sab. a Crescent for Diff. 4. Barry of Six Or and Vert, a Bendlet, Gu. *Poynings*. 5. Gu. Two close Helmets, in Chief Arg. a Garbe in base Or; *Imp.* Gu. a Lion ramp. within a Bordure Or, *Talbot*. 6. *Pawlett*, *Imp.* Gu. three Water Bougets Erm. 7. *Pawlett*, with a Crescent Diff. *Imp.* *Pawlett*.

Under the south-west window is the ancient Monument of Sir BERNARD BROCAS, Knt. who was Chamberlain to Anne, Richard the Second's first Queen. His attachment to that Sovereign occasioned his own death; for, engaging in a Conspiracy against Henry IV. he was beleaded in January, 1399—1400. This Monument is of free-stone; but it was entirely painted over of a yellowish white colour, after some repairs, about the middle of the last century. It consists of an embattled altar tomb, on which lies the Statue of the deceased in complete armour; beneath a canopy, in the Pointed style, enriched with tracery, arches, pinnacles, &c. Along the base are eight blank shields on quatrefoils within circles; and at each end is a niche and pedestal, between small buttresses. On the ledge of the tomb is this Inscription, in raised brass letters, with the figure of some animal or flower after every word.

Hic iacet Bernardus Brocas miles T T quondam  
Camare Anne Regine Angl. cui' hic ppietur Deus  
Amcn.

The Knight is in plate armour, with a gorget of mail, and jointed gauntlets. His helmet is pointed at top, but square in front over the forehead: on his right arm is a restored shield, charged with a Lion ramp. guard. His shoes are piked, with spurs, having rowels studded in circles: at his feet is a Lion. His head rests on an helmet crested with a Moor's Head. At the back of the recess, in three compartments, is the following Historical *Inscription*, which was set up by his lineal descendant, — Brocas, Esq. of Beaurepaire, near Basingstoke, in Hampshire.

Here lieth Buried Sir BERNARD BROCAS; Third Son of Sir John Brocas; who had a considerable command of Archers at the seige of Calais in 1347, and was a lineal Descendant from Sir Bernard Brocas, Younger Son of the Earl of Foix in France, who came into England with the Norman King William, and in Requital of his Service had a Grant of Lands in



Hampshire, to the then Value of £400 p<sup>r</sup> Annum; which he chose near Basingstoke, and thereon built a Mansion-House and call'd it Beurepaire. This Sir Bernard serv'd in the French Wars, and being afterwards sent against the Moors, overcame the King of Morocco in Battle; and was allow'd to bear for His Crest a Moor's Head crowned with an Old Eastern Crown: His Elder Brother Sir John being slain in an Engagement with the French near Southampton, and His Second Sir Oliver, (who was Grand Seneschall of Guyenne and Aquitaine, and Governor of Bourdeaux under King Edward the Third) dying without Issue, Sir Bernard succeeded to a great Paternal Inheritance both in England and France. And having Married Mary Daughter and Heiress of Sir John de Roch, had a large Estate with Her, and the Hereditary Post of Master of the Buckhounds, which was confirmed to him by King Edward the Third, and held by the Family till sold in James the First's Reign: He was also Chamberlain to Ann Richard the Second's Queen, and His Son, a Knight of the same Christian Name, was Carver to His Said Majesty The Son was One of the Conspirators against King Henry the Fourth at Oxford, and was afterwards taken and executed at Cirencester in Gloucestershire, and He Himself, having raised a Considerable Force on the same side, advanced to Reading in Berkshire, which Place refusing Him Admittance, He burnt a part of it and made the rest His Quarters, till on the retreat of the Conspirators' Forces into Oxfordshire, Sir Bernard's dispersing He with many of his Adherents became an easy prey to the Townsmen of Reading, who executed several on the Spot, but sent Sir Bernard to London where he was beheaded on Tower Hill, in January, 1400.

Keepe mentions "eight escutcheons placed on the breast of as many chernbin, diversely set about the tomb;" but the remains of two only can now be seen above the Inscription, and upon them not any charges are visible.

*Arms*: stained in marble. Sab. a Lion ramp. guard. Or, a Mullet for Diff. Arg. *Brocas*, Imp. Sab. two Lions pass. guard. Arg. *Crest*: a Moor's Head, with a radiated Crown.

Directly in front of the last Monument is a low altar Tomb of grey marble, on which has been inlaid a *Brass* Figure of a Knight in armour, with a Leopard and an Eagle at his feet, in memory of HUMPHREY BOURCHIER, eldest son and heir-apparent of John Lord Berners. He was slain in his father's life-time, on the 14th of April, 1470, at the Battle of Barnet, fighting in behalf of Edward IV. The above Brass has been stolen since Keepe's time, but the helmet, on which the head reclined, (with mantle and crest, viz. a Saracen's head on a wreath, with a high cap, tasselled)

still remains; together with four brass shields of arms, and six ancient shields (three on each side the vacant indent) having engraved borders and umboes, and belts forming the Bouchier knot. Camden has mistakenly assigned this Monument to Humphrey Bouchier, Lord Cornwall, who was slain in the same Battle.

The title of Baron Berners devolved on Humphrey's father, who was the fourth son of William Bouchier, Earl of Ewe, from his marriage with Margaret, daughter and heiress of Richard Lord Berners, who died in the ninth of Henry V. Humphrey, the son, married Elizabeth, daughter and heiress of Sir Frederick Tilney, of Boston, in Lincolnshire, Knt. by whom he had issue the celebrated John, Lord Berners, (who succeeded his grandfather in 1474) made Chancellor of the Exchequer for life by Henry VIII. and Lieutenant of Calais, where he died, and was buried in the year 1532: he was the original translator of Froissart's Chronicles. *Inscription on a Brass Plate*:

Hic pugil ecce jacens, Bernett fera bella cupiscens,  
Certat ut Caciodes, fit saucius undiq' miles,  
At cecidit vulnus, mors porrigit arma cruore,  
Sp'sim tincta rubent, dolor en Lactimabilis hore,  
Lumine nempe cadit, quo p'pe morte resurgit,  
Bourghier humfridus, clara ppagine ductus.  
Edwardi regis, qui terci' est vocitatus,  
Joh'n d'm Barnes, proles et p'rbulus heres,  
Quart' et Edwardus, belli tenet ecce t'hiumphu';  
Quo perit hu'frid' ut regis bernula berus,  
Cironomon mense, sponse reg' fuit iste,  
Elizabeth, sibi sic sua virtus creceit honore,  
Armis conspicuus, quo d'm carusq' brita'nis  
Hic fuit, ut celis biuat deposite votis.

*Arms*: engraved on brass. 1st Shield. Quarterly of Four; viz. 1st and 4th, a Cross engrailed betw. four Water Bougets, *Bouchier*: 2d and 3d, a Fess betw. fifteen Billets, *Louvain*: Imp.; Quarterly, Or and Vert; *Berners*: over all a Label of three Points Barrulé, the distinction of an eldest son dying in his father's life-time. 2d Shield. Quarterly of Six; viz. 1. A Chev. betw. three Griffins' Heads erased; *Tilney*: 2. three Bars and a Bend engrailed: 3. three Crescents, *Thorpe*: 4. a Fess betw. two Chev. 5. three Chev. *Aspall*: 6. three Fleurs de Lis and Semée of Cross Croslets within a Bordure; *Hillary*. 3rd Shield. *Bouchier*, *Louvain*, and *Berners*, as above, Imp. *Tilney*, with quarterings as above. 4th Shield. Quarterly, viz. 1st and 4th, (but omitting the Label in the last) *Bouchier*, *Louvain*, and *Berners* as before; 2d and 3d, *Tilney*, with quarterings as before.

The next Monument eastward records the memory and virtues of JOHN, Lord RUSSEL, and FRANCIS, his infant son; who are both represented by statues of alabaster, within a recess formed by

Corinthian columns supporting a circular arch, surmounted by an enriched entablature of the same order. Lord Russel was the son and heir-apparent of Francis, second Earl of Bedford; but he died before his father, in 1584, leaving two daughters by Elizabeth, his Lady, whose excessive grief at his loss, is elegantly described in several inscriptions, composed by herself, in Greek, Latin, and English. She was daughter to the learned Sir Anthony Cook, of Gidea Hall, in Essex, Knt. and widow of Sir Thomas Hoby, Knt. and was esteemed one of the most accomplished women of the age. Lord Russel is represented as in his parliamentary robes, leaning on his elbow upon a sarcophagus; the child being at his feet: the drapery is finely disposed in large folds. Above him, at the back of the arch, are two female figures, in mourning hoods, holding a frame containing a shield of arms: three other shields have been placed over the entablature, but the dexter one has been removed. In the soffite are roses; and on the spandrels, angels with wreaths and palm-branches. This Monument is of various coloured marbles, and has been richly gilt and painted.

*Inscriptions:* the three first are on pannels within the arch; the 4th and 5th on the side pedestals, and the last on the base.

*Carmen ærumnosæ matris in superstitis filias.*

Plangite nunc natæ, nunc flebile fœdite carmen,  
Occidit bev vestræ gloria sola domus.  
Mors rapit immictis florentem stemmate claro,  
Præsignem literis, tvm pietate patrem;  
Hæredi Comitiss qvin vos succrescite tali,  
Ortu, qvi nitvit sed Bonitate magis.

Εἰς θάνατον φιλότατον καὶ λαμπροτάτον αὐτοῦ ἀνδρὸς Κυρίου  
Ρυσσέλινου το παρὰ τῆς Εὐαγγελιστῆς Ρυσσέλλιας γραφὴν Ἐπιστάφιον.

Νῦν ψυχῆς Γλυκὴ τερπνὸν ἱμῶς, οἴκῳ φαεινόν,  
Πάτριδ' ἡδὲ πόλιν τῇδε κίκινυθι κόνης.  
Φῶν μιν διζυραί, χήρη, κούραι τε Δούγατρες,  
Τερπώλην ζωῆς αἰς περιελα θύοι.  
Εὐσεβίης ἔνικα πλὴν ὀλβου σεμνὸς ἱπαυρεῖ  
Ῥοφανίω, μετ' ὅχμους συγγενίας καλῶν.

*Eiusdem in eundem Latine.*

Mens mea crudeli laniatvr saucia morsv,  
Cvm svbit oblatæ mortis imago tvæ.  
Vere novo hæres Comitiss tv floris ad instar,  
Usq' cadens miseras, meq' measq' facis.  
Qvippe decor vultvs, lingvæ, morisq' probati,  
Tvm doctrina perit, sed viget alma fides.

*Carmen ærumnosæ matris, Domina Elizabethæ Russeliæ in obitum filij.*

En solamen cui, patris pergrata voluptas,  
Ipsa medulla mihi, tristia fata tulit.  
O vti nam Mater iacuissem lumine cassa,  
Solvissetq' prior iusta suprema mihi.  
Conqueror at frustra, statuit quia numen id ipsum  
Orba vt terrenis sola superna petam.

*In obitum honoratissimi viri Dñi Johannis Russelij, societati charissimi Ed. Hobij Militis Epicedion.*

Mors Russelle tibi somno suffudit ocellos,  
Mens tamen in celis, nescia mortis agit,  
Qui vitam sanctam meliori fine peregit,  
Vivet, & euicta morte superstes erit.  
Quis, qualis, quantus fueris tua stemmata monstrant;  
Integra vita docet, morsq' dolenda probat,  
Sat sit Priuigno posuisse bæc carmina pauca,  
Tu sibi mente parens, filius ille tibi.

Righte Noble twyse, by Virtve and by Birthe,  
Of Heaven Lov'd, and Honour'd on the Earth,  
His Covntries Hope, his Kindred's chiefe Delighte  
My Hvsbande deare, more then this Worlde's Lighte,  
Deathe hath me refte: Bvt I from Deathe will take  
His Memorie, to whom this Tombe I make.  
IOHN was his Name; ah! was; Wretche, mvst I saye,  
LORD RVSSXL once; nowe my Teare-thirsty Claye.

*Arms:* sculp. at the top, Centre: Quarterly of Eight, viz. 1. Arg. a Lion ramp. Gu. on a Chief Sab. three Escallops of the first, *Russel*: 2. Az. a Castle and Dome Arg. 3. Or, three Bars, Gu. a Cresc. for Diff. *Meschems*: 4. Gu. three Herrings, hauriant, in Fess, Arg. *Herryng*. 5. Sab. a Griffin Sergeant, betw. three Cross Crosslets Fitchée Arg. 6. Sab. three Chevrons Erm. a Cresc. Or, for Diff. *Wyse*. 7. Sab. three Dovecots Arg. a Mullet for Diff. *Sappcott*. 8. Arg. on a Cross Gu. five Mullets Or. *Imp*. Quarterly of Eight, viz. 1. Or, a Chev. Chequie Gu. and Az. betw. three Cinquefoils of the last; *Cook*: 2. Sah. a Fess betw. three Pheons Arg. *Malpas*. 3. Or, on the breast of a two-headed Eagle displayed Az. a Fleur de Lis Arg. 4. three Eagles displayed on a Bend betw. two Cottises. 5. Gu. a Fess Chequie Arg. and Sab. betw. six Crosses Patée, Fitchéd in the foot, Or; *Boteler*. 6. Or, two Bends Gu. *Tracy*. 7. Bendy of Ten Or and Az.; *Montfort*. 8. Az. a Lion rampant within a Bordure Arg. dimidiated and charged with Verdoy of Fleurs de Lis. *Crest*: Sinister, a Unicorn's Head, coupéd, Or, betw. two Wings Az. The Shield at the back of the arch has the first eight quarterings as above. *Crest*: a Goat, pass. Arg. armed and unguled Or. Motto, *In Alto requies*. On the Sinister pedestal, Quarterly of nine, viz. 1. Arg. on a Chief Gu. two Mullets, *St. John*. 2. a Fess betw. six Cinquefoils. 3. a Bend betw. six Martlets. 4. Erm. on a Fess three Crosses Patée. 5. a Lion ramp. double queueée. 6. Gu. a Fess betw. six Martlets, Or, *Beauchamp* of Powick. 7. Az. a Fess Sab. betw. three Crescents, Gu. *Patishul*. 8. Erm. a Lion ramp. double queueée, crowned Or. 9. Paly of Six Arg. and Az. a Bend Gu. *Annesley*.



Within the iron railing that incloses Lord Russel's Monument is the alabaster Statue of ELIZABETH, his youngest daughter; who died in the bloom of youth, and was thus commemorated by Anne, her surviving sister. She is represented as sitting upon a stool of oziars placed on an elevated circular pedestal, intended to represent a Roman altar. Her head reclines upon her right hand, and her eyes are closed in gentle slumber: her left arm is extended downwards; the hand is now gone, but it originally pointed to a Skull beneath her right foot. This position of the figure gave rise to an absurd yet frequently repeated story, that the young Lady bled to death through pricking her finger with a needle. There was no reference, however, to such a ridiculous tale, intended by the Sculptor; his purpose was evidently to indicate the pious composure with which she submitted to death, under an assured belief of the Resurrection. The inscribed text, "*Dormit, non Mortua Est,*" that is, 'She is not dead, but sleepeth,' fully illustrates the design. In front of the altar is an Eagle standing on a festoon of ripe fruits, dependent from ox-heads sculptured at the sides.

*Inscription:*

Felicissimæ memoriæ sacræ Elizabethæ Russellæ,  
posuit Anna Soror mœrens.

The Monument of FRANCIS HOLLES, third son of John, Earl of Clare, is somewhat similar to that last described; the deccased being represented as seated on a pedestal, placed on an ancient altar, which is ornamented with festoons of various flowers, in bold relief, sustained by female heads. Though he died at the early age of eighteen, he is said to have signalised himself in the wars in Belgium. He is accoutred in Roman armour; with his left hand resting on an oval shield charged with the arms of his family. This Statue was executed by Nicholas Stone for 50*l*. Walpole, who attributes the design to the Earl of Clare, describes it as possessing "the most antique simplicity and beauty." There is, however, but little grace in the position; and nothing in the design that required superior talents. *Inscriptions:*

What so thov hast of Natvre, or of Arts,  
Youth, Beavtie, Strength, or what Excelling Parts,  
Of Mynd and Boddie, Letters, Arms, & Worth,  
His eightene yeares, heyond his yeares, brovght forth:  
Then stand and read thy self within this Glas,  
How soone theise perish, & thy selfe may pas.

Mans Life, is measvred by the worke, not dayes,  
No aged sloth, but active youth hath prayse.

FRANCISCO HOLLEA juveni fortissimo qui ab exercitu è Belgio æger regressus obiit Frid. Id. Augusti Anno Dominicæ ætatis MDCXXII suæ XVIII. Joannes Coines de Clare filio natu tertio et merentissimo mœrentissimus Pater posuit.

*Arms:* Quarterly of Four: 1. Erm. two Piles meeting in base Sah. *Holles*; 2. Arg. a Lion ramp. Gu. *Chetwood*; 3. Sah. a Mullet issuing from a Crescent Arg. *Denzel*; 4. Arg. three Chevrons Sab. *Cresely*.

The mural Monument of Lady KATHERINE KNOLLYS, who attended the ill-fated Queen Anne Bulleyn, when imprisoned in the Tower, is thus inscribed:

The right Honorable LADY KATHERIN KNOLLYS cheeffe Lady of the Quenes Maties heddechamber and wiffe to S<sup>r</sup>. Frances Knollys Kñight, Tresorer of her Highnes Howsholde, departed this lyfe the 15 of Iānary 1568: at Hampton Covrte, and was Honorably bvried in the flovver of this chapell. This Lady Knollys and the Lord Hvndesdon her brother were the childeren of William Caree Esqvyer, and of the Lady Mary his wiffe one of the dorghthers and heires to Thomas Bulleyne Earle of Wylshier and Ormond, which Lady Mary was sister to Anne Qvene of England wiffe to Kinge Henry the Eyght Father and Mother to Elizabeth Quene of England.

Qvæ Franciscæ fvit tibi conivnx en Catherina,  
Mortva sub gelido marmore Knolle iacet.  
Excidet ex animo tibi mortva sat scio nvñquam,  
Viva tibi vivo semper amata fvit.  
Illa tibi liberos sex et bis quinque marito  
Protvlt æqualis fœmina masqve fvit.  
Illa tecvm mvltos vtinam vixisset in annos,  
Et tva nvñc conivnx facta fvisset anvus.  
Sed Devs hoc, nolvit volvit sed sponsa mæritum,  
In Cœlis maneat, O Catherina, tvvm.

*Arms:* Quarterly of Four, viz. 1st and 4th, Az. Crucilly, a Cross Moline, Or, voided throughout; *Knollys*, 2d and 3d, Gu. on a Chev. Ar. three Roses of the Field: *Imp.* Quarterly of Sixteen, viz. 1. Arg. on a Bend Sah. three Roses of the Field; *Carey*. 2. Sab. two Bars Nebule Erm. *Spencer*. 3. Quarterly, *France and England*, within a Bordure Gohony, Arg. and Az. *Beauford*. 4. Gu. a Fess between six Cross Crolets Or. *Beauchamp*. 5. Chequie Or and Az. a Chev. Erm. *Warwick*. 6. Gules, a Chev. between ten Crosses Patée Arg. *Berkley*. 7. Gu. a Lion pass. Arg. crowned Or; *Gerard*. 8. Arg. a Chev. Gu. between three Bulls' Heads, coupéd, Sah. armed Or, *Bulleyne*. 9. Quarterly Sah. and Arg. *Hoo*. 10. Or, a Chief indented Az. *Butler*. 11. Arg. a Lion rampant Sab. crowned Gu. 12. Az. a Fess between six Cross Crolets Or. 13. Az. three Dexter Hands, coupéd at the Wrists, Arg. *Malmains*. 14. Erm. on a Chief Sab. three Crosses Patée Arg. *Wichingham*. 15. Fretty Arg. a Chief Gu. 16. Or, two Bends wavy, Gu. *Bruer*. *Crests:* 1. an Elephant Az. attired Or. 2. a Swan rising, Prop. 3. a Bull's Head coupéd, Sab. armed, Or. 4. A Maiden's Head, Prop.

Near the last is another mural Monument commemorating the Lady JANE SEYMOUR, with the following *Inscription* and Arms :

The Noble Lady JANE SEYMOUR, daughter to the renowned Prince Edward Duke of Somerset, Earle of Hertforde, Vicovnte Beavchampe, and Baron Seymovr; and to the right noble Lady Anne Duchesse of Somerset, his wyfe: departed this lyfe in her virginite at y<sup>e</sup> age of xix yeares the xix daie of Marche A<sup>o</sup> M.ccccclx. in the seconde yeare of the moste hspie raigne of Queene Elizabeth, and was honorablie bvyryed in the floore of this Chappell. To whose memorie, Edward Earle of Hertforde and Baron Beavchampe, her deare brother, hathe caused this monvment to be made.

*Arms:* Quarterly of Six, viz. 1. Or, on a Pile Gu. betw. six Fleurs de Lis Az. three Lions of England: Aug. Coat, granted to Lady Jane Seymour (afterwards Queen) by Hen. VIII. 2. Gu. two Wings, conjoined palewise, Or. *Seymour*. 3. Vaire, *Beauchamp*. 4. Arg. three Demi-Lions ramp. Gu. *Sturmy*. 5. Party per Bend Arg. and Gu. three Roses in Bend counterchanged, *Mac William*. 6. Arg. on a Bend Gu. three Leopards' Heads Or, *Coker*. *Crest:* out of a Ducal Crown, a Phoenix in Flames Prop.

Camden gives the following verses as inscribed on the same Monument, but not any trace of them remains; nor does there, indeed, appear to have ever been any sufficient space to have received them.

Ingenio præstans, & vultu Iana decoro  
Nobilis arte fuit vocis, & arte manus,  
Hanc Venus & Pallas certant ultra debet habere,  
Vult Venus esse suam, Pallas & esse suam:  
Mors fera virgineo figens in pectore telum  
Neutrius (inquit) erit, sed mihi præda iacet.  
Corpore Iana iacet tellurem terra subibit  
Sed pius in cæli spiritus arce sedet.

On the wall behind the last statue, is the elevated Monument of MARY, Countess of Stafford; who died in 1719, aged 72 years. It consists of a large tablet of white marble between two Corinthian columns, supporting an open pediment, and displaying the ancient arms of the family in a lozenge.

*Inscription:*

Hoc Monumentum jussu bonoratisissimi Henrici, Comitis Staffordiæ, in memoriam Matris suæ charissimæ Mariæ Staffordiæ Comitissæ, positum est; ejus corpus juxta hunc locum in hac Capellâ sepultum iacet. Uti etiam corpus dicti M. C. S. hic reconditur, qui obiit vicesimo septimo die Aprilis, Anno Domini Millesimo septuagesimo decimo nono, Ætatis septuagesimo secundo.

*Arms:* painted: Quarterly of Four, viz. 1. Gu. a Bend betw. six Cross Croslets, Fitchée, charged with an Escut. a Cross for Diff. *Howard*: 2. Three Lions of England, a Label

of three Points, *Brotherton*: 3. Chequie Or and Az. *Warren*: 4. Gu. a Lion ramp. Or, *Fitz-Alan*; *Imp.* Quarterly 1st and 4th. *France and England*, quarterly, within a Bordure, Arg. *Thomas de Woodstock*: 2d. Or, a Chev. Gu. *Stafford*: 3d. Az. a Bend Arg. Cottised betw. six Lions ramp. Or *Bohun*.

A lofty pyramidal Monument of white and grey marble, built against the east wall, and surmounted by a Mitre, records the memory of NICHOLAS MONCK, Bishop of Hereford, brother to the celebrated General Monck: he died Dec. 2, 1661; but had no sepulchral memorial till the year 1723, when his grandson, Christ. Rawlinson, Esq. caused this to be erected. On the pyramid and base are shields of arms; with an open Bible betw. two Cherubs. *Inscription:*

In Hac Capella Jacet Corpvs Reverendi admodvm in CHRISTO Patris NICOLAI MONCK S. Th. Professoris: Qui erat Collegij Etonensis olim Præpositvs; Episcopvs postea Herefordiensis; ac Nobilissimi Georgii Monck Ducis Albemariæ, Comitiss de Torrington, et Baronis Monck de Potheridge in Com: Devonix, Frater amantissimvs: Caroli Secvndi et Ecclesiæ Anglicanæ Opere Coadjvtor fvit Symmvs et Fælicissimvs. Obit ij Decembris 1661. Ætatis nimis cito exevntis anno Qvinqvagesimo primo inevnte! Christophervs Rawlinson de Cark in Com: Lancastriæ Armiger, nepos ejvs observantissimvs; solvs sangvinis svperstes atq; hæres, in perennem Avi svi Dignissimi, Memoriam hoc Marmor pie posvit 1723.

*Arms:* painted on the upper part of pyramid. Gu. three Leopards' Heads, reversed, vorant as many Fleurs de Lis Or, *See of Hereford*; *Imp.* Gu. a Chev. betw. three Lions' Heads, erased, Arg. *Monck*. On the lower part: Quarterly of Four, viz. 1. *Monck*: 2. Quarterly, 1st. *France and England*; 2d. Or, a Cross Gu. *Ulster*: 3d. as the 2d; 4th, Barry of Six, Or, and Az. on a Chief of the second, a Pale betw. two Esquires, based dexter and sinister, of the first, an Inescutcheon Arg. *Mortimer*; over all a Bend sinister Az. *Plantagenet*, Vis. Lisle, nat. son of Edw. IV. 3. Gu. a Fess betw. six Cross Croslets Or, *Beauchamp*. 4. Gu. a Lion ramp. within a Bordure engr. Or, *Talbot*. On the plinth: sculp. and painted, Quarterly of Four, viz. 1st and 4th, Gu. two Bars Gemmels, betw. three Escallops Arg. *Rawlinson*; 2d, Arg. Fretty Gu. a Chief Az. 3d, *Monck*.

The mural Monument of JOHN PAUL HOWARD, Earl of Stafford, consists of a white marble tablet, stained with the arms and ancient badges of the families connected with the Howards. The same badges form an ornamental border to the Patent of the Title of Viscount Stafford, granted to Sir William Howard, which is yet preserved in Stafford Castle.

*Inscriptions:*

In this Chappell lies Interr'd All that was Mortal of the most Illustrious and most Benevolent JOHN PAUL HOWARD, Earl of STAFFORD. Who in 1738 Married Elizabeth Daughter



of A. Ewens, of the County of Somerset, Esquire, By Eliz. his Wife, eldest Daughter of John St Aubyn, of Alfoxton in the same County, Esquire. His Heart was as truly Great and Noble as his high Descent; Faithfull to his God, a Lover of his Country, a Relation to Relations, a Detester of Detraction, a Friend to Mankind: naturally Generous and Compassionate; his Liberality and his Charity to the Poor, were without Bounds. We therefore Piously hope that at the last day, his Body will be received in Glory into the Eternal Tabernacles. Being snatch'd away suddenly by Death, which he had long meditated and expected with Constancy, He went to a better Life the first of April 1762: having lived sixty-one Years nine months and six days. The Countess Dowager, in Testimony of her great Affection and Respect to her Lord's Memory, has caused this Monument to be placed here.

The figures round the Inscription are the Ancient Badges of Honour belonging to the Stafford Family, Who descend by ten different Marriages From the Royal Blood of England and France.

Invented and Stained by Robert Chambers.

*Arms*: Quarterly of Six, viz. 1. a Bend betw. six Cross Crosslets, fitchée, charged with a Crescent and an Escutcheon, *Howard*; 2. three Lions of England, a Label of three Points, *Brotherton*; 3. A Lion ramp. *Fitz-alan*; 4. Quarterly, *France* and *England* within a Bordure, *Thomas of Woodstock*; 5. a Chevron, *Stafford*; 6. a Bend, cottised, betw. six Lions ramp. *Bohun*: *Imp.* Quarterly, 1st and 4th, a Fess betw. two Fleurs de Lis; 2d and 3d, a Lion ramp. regard. within a Bordure engrailed. Surmounted by an Earl's Coronet. *Supporters*: Dexter Side, a Lion charged with a Crescent: Sinister, a Swan gorged with a Ducal coronet. *Motto*: *Abstulit qui dedit.* *Badges*: round the inscription, within circles bordered by the Stafford Knot: 1. An Escutcheon, Party per Pale, charged with the Stafford Knot. 2. a Burning Nave. 3. two Fleurs de Lis betw. two Fishes hauriant. 4. a Lion ramp. crowned. 5. a Fret. 6. a Lion ramp. crowned. double quevée, nowed. 7. a Lion ramp. crowned, double quevée, within an Orle of eight Mulletts. 8. Party per Pale, an Eagle, Wings displayed. 9. Party per Pale, a Mantle lined and collared with Ermine, stringed. 10. Party per Pale, a — surmounted by a Demi-Sun. 11. The Sun in his Glory. 12. a Strawberry Branch. 13. A Griffin sergreant. 14. Party per Pale, on a Wreath, a Hart, sejant, gorged with a Crown and Chain. 15. Party per Pale, on a Wreath a Lion, pass. guard. crowned. 16. Party per Pale, on a Wreath, a Swan Ducally gorged and chained, wings displayed. 17. Barry of eleven, a Lion ramp. crowned. 18. a Jerusalem Cross. *Crest on the Monument*: Out of a Ducal Coronet, Party per Pale, a Demi-Swan, wings displayed.

On a small Tomb of Petworth marble, raised on a plinth, and ornamented with pannelled arches and quatrefoils, are small Figures in alabaster, of WILLIAM of WINDSOR and BLANCHE DE LA TOUR, two children of Edward III; both of whom died young. The former has flowing hair surrounded by a band; a cloak or mantle, fastened by studs on his right shoulder, and a short dou-

blet: the feet have been cut off obliquely. Blanche is habited in a studded bodice, a petticoat, and a mantle, fastened by a cordon with a rose, and two quatrefoil studs; she had a horned head-dress, now broken; other parts, also, are much defaced: her left hand is on her breast, and her feet rest on a Lion couchant; she died in 1340. These Statues are only twenty inches in length.

The adjoining Tomb of JOHN OF ELTHAM, Earl of Cornwall, second son to Edward the Second, though still curious, has been greatly injured; its rich Canopy, of which representations may be seen in Sandford and Dart, having been entirely destroyed, and many of the small statues round the Tomb mutilated. This Prince was born at Eltham, in Kent, on Ascension-day, 1315, created Earl of Cornwall, at Salisbury, in 1328, and died in his nineteenth year, anno 1334, at St. John's Town, now Perth, in Scotland. His body was brought hither with much pomp, and interred with such great magnificence, that the monks received an hundred pounds for the horses and armour offered at his funeral. The Earl is represented by a cumbent Statue of alabaster, cross-legged, with his feet resting on a Lion, and his head on two cushions, supported by angels. He is in plate armour with a surcoat, a gorget, and a round helmet encircled by a coronet, but left open in front to shew the face. At his left side is a long sword in a rich scabbard, studded with quatrefoil lozenges, and fastened by a broad belt and buckle. His gauntlets are jointed, and his hands joined as in prayer. On his left arm is an heater shield charged with his arms, viz. three Lions of England, within a Bordure of Fleurs de Lis. The Tomb is surrounded by small alabaster statues, finely executed, under cinquefoil-headed arches; below which is a basement of quatrefoils inclosing blank shields. Several of the statues are much broken; and two have been taken away; they represent Kings and Queens, the relations of the deceased, in different attitudes. It has been remarked that the coronet of this Earl is of the ducal form, viz. having alternately small and large trefoil-leaves; and he is said to be the first person whose coronet is so represented. The Canopy was elegantly designed in the Pointed style; it consisted of eight cinquefoil-headed arches, open, namely, three on each side and one at each end; they were supported by small congregated buttresses, terminating in elevated pinnacles. Each arch was crowned by a pediment containing pierced quatrefoils in circles, and ornamented with crockets, and rich finials, on which were small figures. A small pyramidal



spire surmounted by an angel, rose above the centre: the soffites were wrought into elegant tracery. This canopy having been much damaged, was at length wholly removed about fifty years ago, by order of Bishop Pearce, when Dean of this Church.

Brooke, in his "Discoverie of certaine Errors" in Camden's 'Britannia,' affirms this to be the Monument of Henry Holland, Duke of Exeter, who was drowned at sea in 1472; but independently of other arguments to the contrary, we have evidence, from ancient MSS. in the British Museum, that the arms of John of Eltham, when Earl of Cornwall, were the same as those on the shield upon the Tomb.

In the "View from the Chapel of St. Nicholas," Plate XXIX, the South side of John of Eltham's Tomb is represented, together with a part of that of Edward the Third's Children, and of the Stafford Tablet. A portion of the Screen is also shewn in the same Plate; together with the Tomb of Edward III, and its very curious Wooden Canopy: the other Canopy seen in the Print, is that over Queen Philippa's Tomb; behind which is Henry the Fifth's Monumental Chapel.

Near the east wall is an altar Tomb of alabaster, elevated on two steps, in memory of FRANCES, Duchess of SUFFOLK, daughter of Charles Brandon, Duke of Suffolk, and granddaughter of Henry VII. Her first husband was Henry Grey, Marquis of Dorset, created Duke of Suffolk by Edward VI, by whom she had the ill-fated Lady Jane Grey, who after being proclaimed Queen of England, was beheaded on Tower-Hill, with her husband, Lord Guildford Dudley, in the first of Queen Mary; both their fathers having previously suffered on the same spot, in consequence of their attempt to raise the Lady Jane to the Throne. During Mary's reign, the Duchess lived in concealment, and in great distress; from which she was relieved by her second marriage with a country gentleman, named Adrian Stock, (or Stokes,) Esq. who erected this Tomb shortly after her decease in December, 1559. She was held in much esteem by Queen Elizabeth, as appears by a Royal Warrant, directing an augmentation of arms to be borne at her funeral, and by her posterity. The Duchess is represented as lying on a mat, and an embroidered cushion, arrayed in a mantle and petticoat powdered with ermine, with stiff stays rising to the throat, and ending in a small ruff. Round her head is a close cap, reticulated, and a ducal coronet; which, together with the face, has been wantonly mutilated: the face is small, with a slight double chin. A rich

jewel is pendant from her neck; and her hands are clasped over the body, holding a small book: at her feet is a Lion crowned. The slab covering the Tomb, is supported by four Doric columns, fluted, and as many pilasters, which divide the sides into panneling, containing *Inscriptions* and arms. Maria, a daughter of the Duchess, by her first husband, who died in 1578, lies buried near her mother, but has no remaining memorial.

Here lieth the Ladie FRANCES, Dyche of SOUTHFOLKE, daughter to Charles Brandon, Dyke of Southfolke, and Marie the French Qvene; first wife to Henrie Dyke of Southfolke and after to Adrian Stock, Esquier.

In Clariss' Dom' Franciscæ Suffolciæ quondam Ducissæ  
Epicedion.

Nil Decus aut Splendor, nil Regia nūā prosunt:

Splendida Divitiis, nil iuvat ampla Domus;

Omnia fluxerunt, Virtutis sola remansit

Gloria, Tartareis non abolenda Rogis.

Nupta Duci privs est, Vxor post Armigeri Stok':

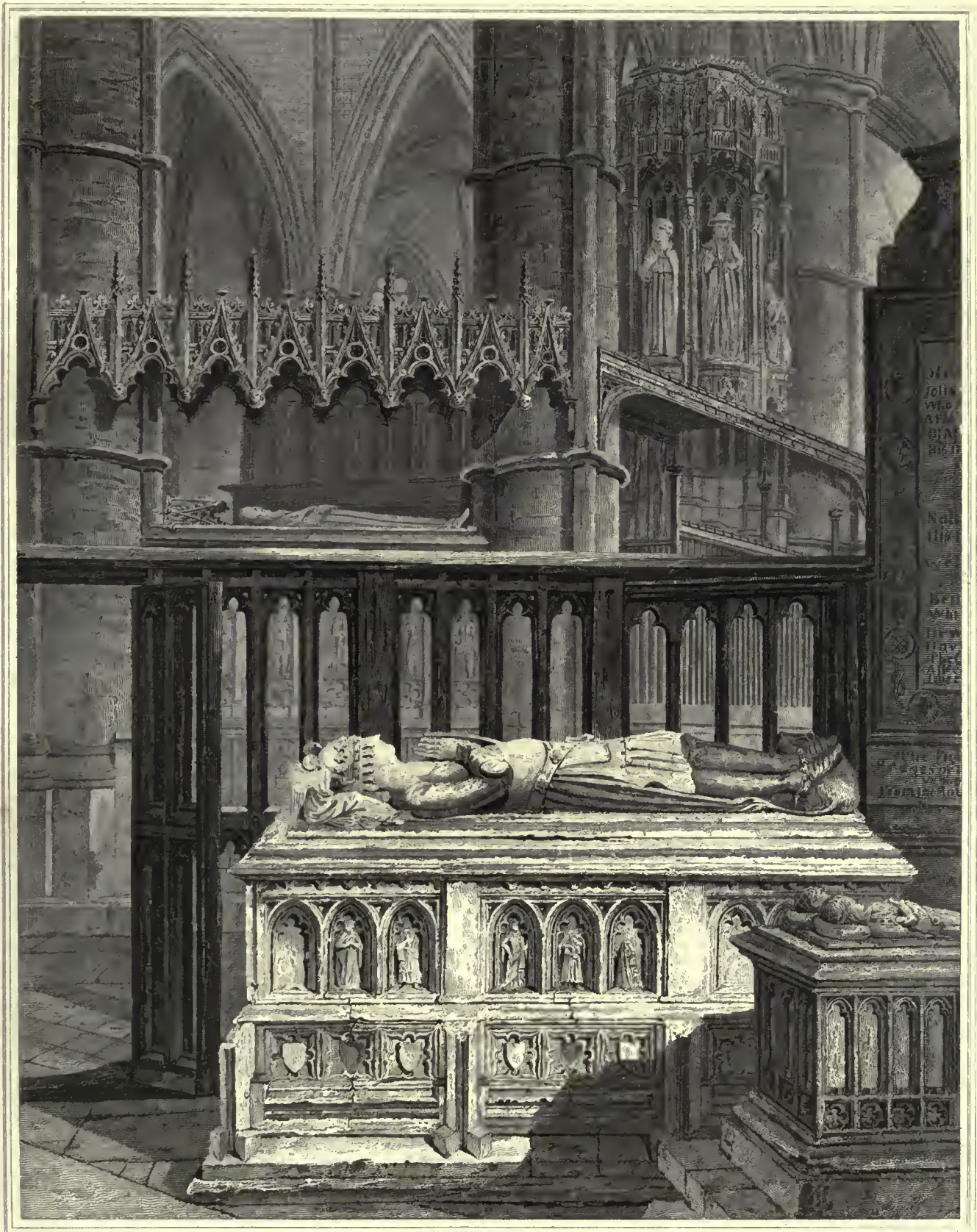
Fvnerē nunc valeas consociata Deo.

Arms: sculp. West end: Quarterly, 1st and 4th, Erm. three Bars, Humette, Az. charg. with Ears of Corn, Or, viz. four on the first two, three on the third, Stock, or Stokes; 2d and 3d, Or, a Lion ramp. Gu. double queue, nowed; Imp. Quarterly, 1st and 4th, Barry of Ten, Arg. and Gu. a Lion ramp. Or, crowned Per Paly of the first and second; Brandon; 2d and 3d, Quarterly, 1st and 4th, Az. a Cross Moline, Or, Bruyn; 2d and 3d, Barry Lozengy, Erm. and Gu. Rokete. At the sides, in Lozenges: 1. Brandon with Quarterings as before; 2. Quarterly of Four; viz. 1st, France and England within a Bordure Gobony Or and Az. the latter an Augmentation Coat granted to the Duchess of Suffolk by Queen Elizabeth; 2d and 3d, Brandon; 4th. Quarterly, Bruyn and Rokete.

Near the middle of the area, is a low altar Tomb, inlaid with Brass, in memory of ELEANOR DE BOHUN, Duchess of GLOUCESTER, wife of Thomas of Woodstock, youngest son of Edward III, whose unfortunate end has been related in the account of his grave-stone in St. Edward's Chapel. This Lady, after the treacherous arrest and base assassination of her husband, retired to Barking Nunnery, in Essex, where she passed the remainder of her days in sorrowful widowhood, and died on the 3d of October, 1399. She is represented as lying under a rich canopy of three divisions, in a widow's dress, with a long cloak drawn over the shoulders by a cordon: under her head are two embroidered cushions. On the buttresses which appear to support the canopy, are five shields of arms; a sixth has been removed. *Inscription:*

✠ Et gist Mianore de Bohun cigne fille et un des heirs a l'onntrable seignour Pons'. Humfrey de Bohun Counte de Hereford, Dessex et de Northampton





Engraved by J. P. Neale

Printed by J. P. Neale

WESTMINSTER ABBEY.

VIEW FROM THE CHAPPEL OF ST EDMUND

TO JAMES HEYWOOD MARKLAND Esq. F.R.S. & F.S.A. An Admirer & Patron of Antiquarian researches.

This Plate is respectfully inscribed to J. P. Neale





ton et Conestable Dengleterre, femme a puissant et noble Prince Thomas de Woodstoke, filz a trescecelent et trepuissant seignour Edward Roy Dengleterre puis le Conquest tierz, Duc de Gloucestre Counte Desser, et de Bukyngham, et Conestable Dengleterre De morrust le tierz iour Doctobr lan du grace. MIII. CCC. LXXXIX. De qui alme Dieux face Mercy. Amen.

*Arms:* engr. on Brass. 1. France and England, quarterly, within a Bordure, *Thos. de Woodstock*; 2. a Bend, cottised, betw. six Lions ramp. *Bohun*; 3. two Bends; 4. *Woodstock*: Imp. Quarterly, 1st and 4th, *Bohun*, 2d and 3d, two Bends; 5. *Bohun*, Imp. Quarterly 1st and 4th, a Lion ramp. *Fitz-Alan*; 2d and 3d, Chequie, *Warren*. The charge of the 6th Shield was a Swan, gorged with a Coronet and chained. On the bottom ledge are four Swans, in roundels, with foliage at the sides; three others, gorged and chained, have been taken away, but the Chains and Coronets are left.

Adjoining to the Monument of the Duchess of Gloucester, is the Tomb of her lineal descendant, MARY, Countess of STAFFORD; whose husband, Sir William Howard, K. B. afterwards created Baron, and then Viscount Stafford, was beheaded by Charles the Second, on a charge of treason, after two years confinement, in December, 1680. This Tomb is of white marble, veined. *Inscription:*

E Regia stirpe Thomæ de Woodstock et Eleanoræ de Bohun Ducevm Glocestria Orivnda, Baronvm & Comitvm Staffordiæ et Ducevm Buckinghamiæ Filia et Hæres Gvlielmi Vicecomitis Staffordiæ Vxor, MARIA Comitissa Staffordiæ juxta cineres Avia svæ svb hoc marmore jacet. Obiit Idib. Janvar. an. Ætatis LXXIV. Salvts MDCXCIII.

On the south side of the last Tomb, is an engraved Brass figure, inlaid under a canopy, on a grey marble Slab, in memory of RICHARD WALDEBY, Archbishop of York, (and a native of that city) who died on the 4th of the Kalcnds of January, (29th December) 1397. It is much worn, but represents the Bishop in a rich episcopal habit, and studded mitre: his left hand holds a pastoral cross, or crozier; his right is in the attitude of benediction. On the middle pinnacle is an

engraved shield, charged with the arms borne by Richard II. viz. Edward the Confessor, impaling France and England quarterly: between the pinnacles are the indents of two other shields now gone. *Inscription* round the verge: the words printed in italics are restored from Camden.

Hic fuit cryptus in quobis Jure Robtus  
De Waldeby dict. nunc est sub Marmore strictus;  
*Sacræ Scripturæ Doctor fuit, & genitura,*  
*Ingenuus Medicus, & Plebis semper Amicus.*  
*Præsul Auduren, posthæc Archos Dunelmen.*  
*Hinc Cisterren. tandem primas eboren.*  
Quarto R. Janui migrabit cursib' anni  
Sepult' millenni ter E nobies quoq' deni:  
Eos precor orate q' sint sibi dona beate  
Cum scis vite requiescat et hic sine lite.

On a blue marble Slab, adjoining to the last, westward, were the arms and epitaph of EDWARD, Lord HERBERT, Baron of Cherbury, in England, and Castle Islands, in Ireland, who died in his forty-sixth year, on the 9th of December, 1678, and was here buried. The arms were Party per Pale, thrée Lions ramp. surm. by a Baron's Coronet; and the motto, '*Fortitudine et Prudentia*:' but only a few traces are now visible.

Another blue marble Slab, eastward from Arch. Waldeby's, covers the remains of Dr. HENRY FERNE, Bishop of CHESTER, and is inlaid with five Shields of arms on brass. *Inscription:*

Hic jacet HENRICUS FERNE, S. T. D. Johannis Ferne, militis (civitati Eboracensi a secretis) filius natu octavus; Collegii S. Trinitatis Cantabrig. Præfectus simul et Cestrensis Episcopus sedet V. tantum septimanis. Obiit Martii xvi<sup>o</sup> Anno Domini M.DCLXI. Ætatis LIX.

*Arms:* engraved: in Centre. Three Mitres, *See of Chester*; Imp. Party per Bend, indented, a Cres. for Diff. *Ferne*: surm. by a Mitre, with mantling. At the angles, 1. *See of Chester*; 2. Three Keys Palewise. 3. a Chev. between three Roses; on a Chief a Lion pass. guard. inter two Books, clasped: 4. *Ferne*, as before.

## ST. NICHOLAS'S CHAPEL.

THE general form and architecture of this Chapel is similar to that of St. Edmund; but it has four windows. The Screen consists of three tier of pierced arches, separated into five divisions by graduated buttresses, and having an obtuse-arched doorway in the centre, in the spandrils of which are sculptures of a Pelican and a Falcon, with inscribed labels, but the letters are too much crumbled to be read. Along the outer frieze is a range of

shields, displaying the following initials and arms, together with Vine Leaves, Roses, and Lions' Heads. **W.H.** Three Fusils in Fess: three Crescents: a Chev. betw. two Crosses in Chief and a Fleur de Lis in Base: a Saltire engrailed: a Chev. betw. three Roses: three open Crowns: three Roses. From these initials and arms, it may be presumed that the Screen was erected during the government of the Abbot, William of Colchester, in the reign of Henry the Fourth. This Chapel was dedicated to St. Nicholas the Bishop and Confessor, a native of Patura, in Lycia, who became Bishop of Myra when very young; and from that circumstance, conjoined with his peculiar meekness, innocence, and other virtues, he was chosen the Patron of Youth. Hence, also, arose the singular custom in the Romish Church, of choosing the *Chorister*, or *Boy-Bishop*, on St. Nicholas's Day; when, as at Salisbury, and some other Cathedrals, his festival was celebrated by Children habited as Priests\*. A finger of this Saint, with other bones, and oil from his tomb, were presented to the Abbey Church by Queen Eleanor, Edward the First's consort; and other reliques, with a tooth and a finger-joint, were given by a Prior of St. Swithin's, Winchester. His anniversary was kept on December the 6th; and Indulgencies for three years and sixty days were granted to those who attended mass at his altar in this Church; which is said to have stood against the east wall, in the place now occupied by the Monument of Sir George and Lady Fane.

#### MONUMENTS IN THIS CHAPEL.

Adjoining to the Screen on the west side of the entrance, is the altar Tomb of PHILIPPA, Duchess of York, and Lady of the Isle of Wight, who died in 1431, in which year, Nov. 13, her

Will was proved: the dates, therefore, of 1474 and 1433, as given for the time of her decease by Sandford and Dart, must be incorrect. This Lady, according to Dugdale, was the eldest daughter of

\* "The *Episcopus Choristarum*, was a Chorister Bishop, chosen by his Fellow Children upon St. Nicholas's Day. Upon this Day, rather than any other, because it is singularly noted of this Bishop, (as St. Paul said of his Timothy) that he had known the Scriptures of a child, and led a life '*sanctissime ab ipsis incunabilis inchoatam*.' The reason is yet more properly and expressly set down in the *English Festival*: where, it is sayed, that his Fader hyght Epiphanius, and his Moder Joanna, &c. and when he was born, &c. they made him Christen, and ealed him Nyeolas, that is a mannes name, but he kepeth the name of a child, for he chose to kepe vertnes, meknes, and simplenes, and without malice. Also we rede while he lay in his Cradel, he fasted Wednesday and Friday: These dayes he would souke but ones of the day, and therwyth held him plesed: Thus he lyved all his lyf in vertues with this childes name: and therefore Children don him worship before all other Saints." Vide Gregory's "*Episcopus Puerorum in die Innocentium*:" or, A Discovery of an ancient Custom in the Church of Sarum."



John, last Lord Mohun; she had three husbands, viz. Walter, afterwards Lord Fitzwalter, Sir John Golofre, Knt. and Edmund of Langley, Duke of York, fifth son of Edward III. After the death of the Duke of York, who was slain in the Battle of Agincourt, she obtained for life, a grant of the Lordship of the Isle of Wight, which had been previously held by the Duke her husband. By her Will, which was dated in Carisbrook Castle, she ordered her body to be interred in this Church, and gave the following directions, (as translated by Gough from the "Royal Wills,") in regard to the funeral and charities.

"At the place where she died, and at every place where her body rested in its way to Westminster, she directs that her Exequies be performed with Dirge over night, and before the removal thereof in the morning, a Mass of Requiem; each Priest assisting at the said service to receive 12d. and that twenty marks, more or less, be spent and distributed on the road, in masses, alms, and other charges: that being arrived at Westminster, twenty-four poor men, clothed in long gowns, and black hoods, each bear a torch at the Dirge, and at the Mass of Requiem in the morning, each to receive 20d. in money: the herse to be covered all over with black, and a very handsome herse of wax of the same proportion set on it; and on the day of the funeral, six marks and 40d. to be distributed between one thousand poor men and women, a penny to each. A thousand Dirges to be sung on the first day, and the thousand Masses the next; and to each Priest 4d. as soon as possible, for her soul and all Christians; 13s. 4d. to two men for their trouble in distributing money at the Dirges and Masses: to the Abbot and Prior of Westminster, each 13s. 4d. on the day of the Dirge, and on the next day 6s. 8d. and to each Monk 3s. 4d.; and to each Priest coming to the funeral for Dirge and to sing Mass, 12d.; 20l. to buy russet cloth for cloaks and hoods for one hundred poor men and women; twenty marks to two honest Priests to say Mass and St. Gregory's Trentall for her soul and all Christians a whole year; to fourscore poor men and women bedridden 13l. 6s. 8d.; 20l. or more, at the discretion of her executors, for the expense of her funeral, and 20l. to buy black cloth for her household the day of her funeral. She left money to the Monasteries of Christ-Church, Canterbury, Chertsey, Barkyng, and Stratford, to pray for her soul; also to the Nuns of Brimham and Goryng, and the College of Fotheryngay, and to every house of the four orders of the Friars in London coming to her funeral, 20s. Among legacies of plate, she remembers her son Walter, Lord Fitzwalter, and leaves one hundred marks to Thomas Chaucer. The residue of her goods to be divided into four portions for Masses, relief of Prisoners, and Poor, and repair of Roads."

This Tomb is of freestone with starred quarterfoils on the south and east sides, including shields of arms: on the top is a recumbent Statue of the Duchess, who appears lying on a mattress and two richly embroidered cushions. She is habited in a long cloak and mantle, enveloping her feet, with a wimple and plaited veil. On the ledge of the Tomb are remains of a short *Inscription*; and over it was an elegant wooden Canopy in the Pointed style, having arches, pediments, pinnacles, coats of arms, &c. the under part painted of an

azure colour with golden stars, and in the midst, representations of the Deity and the Crucifixion; all of which has been destroyed.

PHILIPPA FILIA ET Cohæres Johannis D'NI. Mohun de Dunster, morituræ ANO. DNI. MCCCCXXXI.

Arms: painted. 1. Or, a Fess betw. two Chevrans Gu. Fitzwalter; Imp. Or, a Cross, engrailed, Sab. Mohun. 2. Barry Nebulee of Six, Arg. and Gu. on a Bend Sab. three Bezants, Golofre; Imp. Mohun. 3. Quarterly, France and England, over all a Label of three Points Arg. charged with nine Torteaux, Edm. Plantagenet, Duke of York; Imp. Mohun. 4. Mohun, Imp. Gu. a Lion ramp. queuee fourche, Or, Burghursh. 5. Mohun. 6. Edmund, Duke of York. 7. Mohun.

It has been recorded that the words '*uxor Edmundi Ducis Eboracensis*,' formed part of the Inscription, but there is not the least appearance of the kind.

Against the west wall is a Monument of white marble, in commemoration of ELIZABETH, Duchess of NORTHUMBERLAND, who was buried in this Chapel, December 18, 1776. It was designed by Robert Adams, Esq. architect, and sculptured by Mr. Nicholas Read. From a basement of three divisions, rise two pedestals, surmounted by statues of Faith and Hope, and having between them a wide circular arch, inclosing a tablet, and supporting a Sarcophagus; in front of which is a neat bas-relief of the Duchess seated on a couch, in the exercise of Charity, by distributing alms to the infirm and poor: beneath is the family motto, *Esperance en Dieu*; and upon the sarcophagus is a funeral urn and two weeping boys. An elevated pyramid, crowned by a flaming urn, forms the back-ground, and is ornamented by the family arms painted within a circle under a Ducal coronet. Small figures of a Lion and an Unicorn, couchant, are on plinths in front of the side pedestals; in the pannelling of which are inverted torches, crescents, and festoons: on the truncated pyramids behind are flaming urns. *Inscription*:

Near this place lies interred ELIZABETH PERCY, Duchess of NORTHUMBERLAND, in her own right Baroness Percy, Lucy, Poynings, Fitzpayne, Bryan, and Latimer; sole heiress of Algernon, Duke of Somerset, and of the ancient Earls of Northumberland, She inherited all their great and noble qualities, with every amiable and benevolent virtue. By her Marriage with Hugh Duke of Northumberland, She had issue Hugh Earl Percy, Lady F. Eliz. Percy, who died in 1761, and Lord Algernon Percy. Having lived long an Ornament of Courts, an Honour to her Country, a Pattern to the Great, a Protectress of the Poor, ever distinguished for the most tender Affection for her Family and Friends, She died December 5th, 1776, aged Sixty; Universally Beloved, revered, lamented.—The Duke of Northumberland, inconsolable for the

loss of the best of Wives, hath erected this monument to her beloved Memory.

*Arms*: painted. Quarterly of Sixteen; viz. 1. Or, a Lion ramp. Az. *Percy*, *rel Louvain*; 2. Az. Five Fusils in Fess Or, *Percy*, *family coat*; 3. Gu. Three Pikes, Hauriant, Arg. *Lucy*; 4. Barry of Six Or, and Vert, a Bend Gu. *Poynings*; 5. Gu. three Lions Pass. Arg. a Bend Az. *Fitz-Payne*; 6. Or, Three Piles Az. *Bryan*; 7. Gu. a Saltire Arg. charged with an Annulet Sab. *Nevile*; 8. Quarterly Gu. and Or, in the 1st quarter a Mullet, Arg. *Vere*; 9. Vert. a Lion ramp. Arg. *Bolebec*; 10. Barry wavy of Six, Arg. and Az. *Sandford*; 11. Arg. a Fess betw. two Bars Gemells, Gu. *Badlesmere*; 12. Or, on a Pile, Gu. betw. six Fleurs de Lis, Az. three Lions of England, *Seymour*; augmentation coat: 13. Gu. two Wings Conjoined, pendant, Or, *Seymour*; 14. Arg. a Lion ramp. Gu. *Chetwood*; 15. Barry of Ten, Or and Sab. *Thynne*; 16. *Percy*.

The Monument of WINIFRID, Marchioness of WINCHESTER, which is the next, southward, is designed after the Corinthian order, and constructed with various coloured marbles, partially gilt and painted. It consists of a basement forming an altar Tomb, on which lies an alabaster Statue of the Marchioness in her robes and coronet; her head resting on a double cushion embroidered. At each end is a lofty pillar, with pilasters behind, and two circular arches (meeting in a bracket) between them, supporting an entablature, crowned by a shield of arms within a circle. Beneath each arch is an ornamental pannel, containing an inscribed tablet; and on a projecting plinth, in front of the tomb, are small alabaster Statues of a Knight in armour, and a Lady, kneeling on cushions, with a Babe in swaddling clothes, lying on a sarcophagus. This Lady, who was descended from the ancient family of Bruges, or Brydges, married, first, Sir Rich. Sackville, Knt. Chancellor of the Exchequer, (by whom she had Thomas, Lord Buckhurst, and the Lady Daere of the South, with other children,) and secondly, John Pawlet, Marquis of Winchester; she died a widow in the year 1586.

*Inscriptions:*

Hic iacet in tvmlo clarissima fœmina primvm,  
Fortvnata bonis charisque parentibvs, illi  
Sollicitè ætatem teneræ flexère puellæ  
Ad stvdium veræ virtutis & optima facta,  
Externo addentes internum lumen honori.  
Post adolescentis fœlicior extitit ætas,  
Cum matrem, viro veteri de stemmate nupsit,  
Qvi genvs a proavis longe ante trophæa Gvilielmi  
Normannasque acies, patria de gente trahebat.

Qvœcum ivcundè transegit tempore vitæ  
Donec mors illvm rapvit: post fata mariti  
Moesta div vitam tenebris luctvque trahebat:

Sed melior tandem vidvam fortvna revisit,  
Nobilitate potens vbi Marchio amabilis illam:  
Connubio accepit firmo, propriamque dicavit,  
At nunc ter fœlix transcendit spiritvs astra,  
Cumque svo regnat, colvit qvem ante omnia Christo.

*Arms*: sculpt. and painted. Quarterly of Sixteen, viz. 1. Sab. three Swords, Points in Base, Prop. *Paulet*; 2. Az. six Mascles, voided, conj. three and three, Arg. *Credy*; 3. Gu. two Lions pass. guard. Arg. *Delamare*; 4. Barry of Six, Erm. and Gu. *Hussey*; 5. Barry of Six, Or and Vert, surm. by a Bend Gu. a Cresc. for Diff. *Poynings*; 6. Az. a Fess Gu. betw. six Lions ramp. Arg. *Rokesley*; 7. Or, two Chevrans and a Canton Gu. *Crioll*; 8. Or, a Cross voided, Gu. *Crevequer*; 9. Arg. on a Chief Gu. two Mulletts pierced, Or, *St. John*; 10. Barry of Six, Or and Azure, a Saltire, Gules, *Port de Basing*; 11. Arg. two Bars, and in Chief an Escutcheon, Gu. *Aurevall*; 12. Argent, a Fess and in Chief three Martlets, Gules, *Haye de Halway*; 13. Gu. three Water Bougets, Arg. *Roos*, or *Ross*; 14. Az. a Fess betw. three Fleurs de Lis, Or, *Skelton*; 15. Arg. Fretty and a Canton Ssb. *Irbir*; 16. Arg. six Martlets, three, two, and one, Sab. *Delamere*: Imp. Quarterly, 1st and 4th. Arg. on a Cross Sab. a Leopard's Head, Or, a Cresc. for Diff. *Brydges*; 2d. Arg. a Fess betw. three Martlets, Sab. *Berkley of Coberley*; 3d. Arg. three Battle-axes, pierced, Gu.

Over the last Monument has been placed the most considerable part of another Monument, which was removed hither to make room for that of the Duchess of Northumberland. It was erected to the memory of ELIZABETH, commonly called the Lady Ross, who was daughter of Edward, Earl of Rutland, and is said to have been Maid of Honour to Queen Elizabeth. She married Sir William Cecil, (grandson of the great Lord Burleigh) afterwards K. G. and Earl of Exeter; but died long before her husband attained those honours, at the house of Sir Thomas Holcroft, her grandfather, in Tower-street, April 11, 1591. She was buried here in the following month, and is represented in a large hooded cloak, reclining on her left elbow under a circular arch, at the back of which are shields of arms: the whole is of soft freestone, and has the appearance of great age from its very crumbling state.

*Arms*: sculp. Quarterly of Sixteen, viz. 1. Barry of Ten, surm. by six Escutcheons, each charg. with a Lion ramp. *Cecil*; 2. Party per Pale, a Lion ramp. supporting a Tree, *Winstan*; 3. a Plate betw. three Towers, embattled, *Cairleon*; 4. On a Bend Cottised, three Cinquefoils, *Eckington*; 5. a Chev. Erm. betw. three Chess Rooks, *Walcot*; 6. a Saltire, *Nevile*; 7. a Fess betw. six Cross Croslets, *Beauchamp*; 8. Chequie, a Chev. Erm. *Newburgh*; 9. a Lion pass. guard. *Gerard*; 10. Quarterly of Four; 11. a Chev. within a Bordure engrailed, *Stafford* of Southwieke; 12. Quarterly of Four, in the 1st quarter a Mullet Sab. *Vere*; 13. a Lion ramp. *Bolebec*; 14. three Bars wavy, *Sandford*; 15. a Bend betw. six Cross Croslets, fitchée, *Howard*; 16. *Cecil*, as before: Imp. Quarterly of Sixteen; 1. two Bars, on a Chief quarterly, 1st and 4th, two Fleurs de Lis, 2d and 3d, a Lion of England, *Manners*; 2. three Water Bougets, *Roos*, or *Ross*; 3. three



Catherine Wheels, *Espec*; 4. a Catherine Wheel, *Trusbut*; 5. a Fess betw. six Cross Crosets, *Beauchamp*; 6. Chequie, a Chev. Erm. *Newburgh*; 7. a Chev. betw. ten Crosses Patee, *Berkly*; 8. a Fess betw. two Chevrons, *Lisle*; 9. a Lion pass. guard, *Lisle*; 10. three Lions of England within a Bordure, *Plantagenet*; 11. a Saltire, engrailed, *Tiptoft*, or *Tibetot*; 12. a Lion ramp. *Bolebec*; 13. a Fess betw. two Bars Gemells, *Badlesmere*; 14. Chequie, *Vaux*; 15. an Eagle displayed within a Bordure, *Todeni*; 16. two Chevrons within a Bordure, *Grendon* and *D'aubeny*.

In the next division, eastward, is the Monument of WILLIAM SUTTON, otherwise DUDLEY, Bishop of Durham, third son of John, eighth Baron Dudley, who was advanced from the Deanery of Windsor and the Chapel Royal, to the above See, by Papal provision, in the 16th of Edward IV. It is constructed in the Pointed style, and consists of a basement Tomb (having a range of starred quatrefoils with blank shields in front) supporting an enriched canopy of five cinquefoil-headed arches; the three middle ones meeting in drops in front, with corbel angles at the back sustaining shields: those at the sides are pannelled, and contain pedestals. On the Tomb was inlaid a Brass Figure in Episcopal vestments, which has long been removed; together with a short Inscription on the ledge, recording the Bishop's name, family, and decease in 1483. All the upper part being of soft freestone, is in a very crumbling state; yet it still displays considerable remains of very elegant sculpture. The pediments and small buttresses of the arches have been ornamented with small heads and descending animals; and they terminate in pinnacles having rich crockets and finials. Behind, is a range of ten pierced arches, surmounted by a frieze and cornice: the latter was crowned by a line of demi-angels, holding a continued label, and the frieze was sculptured with vine branches and fruit; but the whole is now greatly mutilated. An exact Delineation of this Monument is given in the Engraved Title to the first Volume of this History.

Within the recess, below the canopy of Bishop Dudley's Tomb, is the disfigured Effigy, in alabaster, of the Lady CATHERINE ST. JOHN, daughter of Sir Will. Dormer, of Bletsoe. It was removed hither between sixty and seventy years ago, from St. Michael's Chapel, when the Monument which Lady St. John had herself erected there, was destroyed to make room for that of Lady Nightingale. She is represented in a close bodice, with a singularly small waist, and large expansive hips: the whole dress is curious. She died on the 23d of March, 1614. Her surviving daughter was the wife of William, Lord Howard of Effingham.

In front of Bishop Dudley's Tomb is a pyramidal Monument of black and white marble, surmounted by a covered Cup, or Vase, gilt, inclosing the Heart of ANNA SOPHIA, the infant daughter of Christopher Harley, Comte de Bellemont, who was Ambassador from the Court of France to James the Second. *Inscriptions*:

D. O. M. Adsta Viator et misertus hūmanæ sortis hæc perlege. ANNÆ SOPHIÆ primo ætatis diluculo festinâ fatorum sævitia extinctæ corcylvm in hac vrna jvssit recondi *Cris-toph: Harlaeus, A. F. Bellomonti Comes, Præfect: Palat. Paris. a secretis Reg: Consiliar: et nunc apud S. Magnæ Brittan: Reg: Christianiss. Gall. Legatus, vna cum vxore dilectiss: Anna Rabota: hoc leve graviss: luctus monvmentvm manibvs chariss: filiolæ ad posteritatis memoriam, pietate lavdem, & melioris vitæ expectationem, ambo parentes invictis lacrymis mæstis: P. Anno Do. c13. 13CV. Hoc te volebam, abi & vale.*

Qvod nuper igne spiritali tvrgidvm  
Vitam ciebat avro in corpvs cvlo,  
Tactvm potente Conditoris dextera  
Isto recvmbit frigidvm cor marmore  
Solo creatvm floscvlvm Brittanico  
Svo revvlsvm corde corcylvm pater  
Vltro relinqvens propriis natalibvs  
Cvstodiendam pignos vrnæ credidit,  
Donec remissa lenis avra coelivs  
Venis redonet palpitare denvo,  
Et membra corde copvlata in postervm  
Non separanda coelivm inserat choro.

*Arms*: sculp. and painted. 1. Arg. two Pales Sab. *Harley*; 2. Or, five Piles, wavy, viz. three descending from the Chief, and two ascending from the Base, Gu. on a Chief Az. a Lion pass. of the Field, *Robote*.

The elaborate and sumptuously gilt Monument, erected by the great Lord Burghley in commemoration of MILDRED his wife, (daughter of the learned Sir Anthony Cook, of Gidea Hall,) and ANNÆ, Countess of Oxford, their eldest daughter, occupies the next division towards the south-east. It rises to the height of twenty-four feet, and is constructed of various coloured marbles, after a design principally adapted from the Corinthian order. It consists of two stories, surmounted by obelisks and shields of arms. The lower story includes a pannelled basement, supporting, in the centre, a Sarcophagus, with an altar Tomb behind; and at each end, two Corinthian columns, on which rest the projecting wings of an entablature. On the Sarcophagus lies the Statue of Lady Burghley, in her robes; and at her head and feet, be-

neath the square canopies formed by the projections of the entablature, are kneeling Figures of ROBERT CECIL, her only son, and her three granddaughters, namely, ELIZABETH, BRIDGET, and SUSANNAH: the former is arrayed in a short cloak, with a large plaited ruff, doublet and hose. Between the pilasters on each side, within circular apertures, are skulls, sculptured in white marble, with these mottoes below them; *Mors Janva Vita*, and *Mors Mihi Lucrum*. On the Tomb, beneath a semi-circular arch, forming a deep recess, is the cumbent Statue of the Countess of OXFORD in her robes; with an Unicorn sejant, now mutilated, at her feet: the soffite is ornamented with a double range of roses in enriched panneling. The upper story exhibits a kneeling Statue of Lord BURGHLEY, in his robes of state, with the collar of St. George, beneath a recessed arch, under a second entablature, supported by four columns, and two large pannelled tablets. Lady Burghley was much renowned for her charity and learning: she died at Burghley-House, in the Strand, on the 4th of April, 1589, in the 63d year of her age. Anne, her daughter, died in Greenwich Palace, on the 5th of June, 1588, aged 31 years and six months. The following *Inscriptions* are on various pannels about the Monument: they were evidently written by Lord Burghley himself.

Si quæratvr quis sit hic vir senex, genva flectēs Canitie venerabilis togā Parliamentariā amictvs Ord: Gart: Eqves, quæ etiam sint illæ dvæ Fœminæ nobiles splendide solatæ qviq' sint ad earvm capita et pedes genib'. nixi, ex seqvnti sermone Senis, et ex Inscriptionibvs cvi'q'. svblectis, hæc omnia intelliget.

Illa, cvi' Imago est infima fvit, hev fvit, mca MILDREDA, vxor longē charissima: altera mea fvit ANNA mea fil' dilectissima. Mildreda vero vxor mea ab A°. Dñi. 1546. Vixit mecv' perpetvō ad aūos 43 cōivntissimē fuitq' particeps oñiv' fortvnarv' mearv' tēporib' et scevndis et adversis, et regnantib' regib' Henrico 8° Edwardo 6° reginisq. Maria et Elizabe: iā fœlicia sceptra tenēte; peperitq. mihi mvtos liberos, sed ad matvrā æta. tantv' tres pervenrv't nempē dvæ filia, Anna et Elizabetha; ac fili' vnvs Robert. Anna avtē filia mea semper fvit mihi in deliciis, atq' matrimoniv' data Edwardo Veero illustriss: Com: Oxoniæ, D° magno Camerar: Ang: ex coq' fit Comitissa Oxon: peperitq' viro svo præter aliquot liberos nō div svperstites, filias 3 adhvc vivas qvar' imagines visvntvr Genva flectētes ad capvt matris: prior est D\*: Elizabeth', 2ª D\*: Brigitta, 3ª D\*: Svsaña. Vixit ista mea filia Anna a teneris aūis mvlta cū laud. scēper apvd omnes, tv' in avla tū domi, tam virgo valde pia & pvdica, qvā vxor verē casta svo viro. Tandē

magno mœrore meo ac matris nob' præcepta, spiritv'q' reddidit Deo qvi illv' dedit, cvi' corp' post animv' Deo reddidit, ego & vxor mea mvlis cv' lachrimis, sub hac mole lapidea reponi cvravim'. Non mvlto avtē post, seqvitr mater filiā, de qvā, qvāqvā nō qvā sine lachrimis seriō cogito, aliqva tamen ocevrv't qvæ mœrorē mev' pavlvlv' leniore vidētr; nempē qvv' in memoria repeto quomodo per totā vitā svā versata sit in sacrarv' litterarv' & sanctorv' virorv' scriptis, iisq' maximē Græcis, vt Basilii mag: Chrysost. Gregor' Nazlanze'. ac aliorv' similiv'. Maximē avtē me cōsolatr (quod qvidē iam post mortem omnibvs magis patet, qvā qvwm viveret) recordari, qvanta beneficia secretō in doctos, qvantasq' elemosynas in pavperes contvlerit.

Quomodo etiā Collegia in vtrisq'. Academiis donariis ornaverit ac ad sustentationē Sclariv' redditibvs perpetvis, præserti in Collegio D\*: Iu: Evange. Cantab: dotaverit, de Egenis etiā fovendis in villis Rumfordiæ, vnde ortv' familiæ habvit, & Chestoniæ, vbi ædes nostræ sitæ svnt cvrā magnā habvit; ita vt singvlis primis Sabbatis omni' mensiv' & Comeat' & pecvniā perpetvō pavperib', maximeq'. vidvis & orphanis Chestoniæ degentibvs, & ad frequentes conciones verbi Dei ibi habendas distribvi curaverit; ac in vtrisq'. eisdem villis pavperibvs Mechanicis perpetvis temporib' singvlis bieniis pecuniarv' bonā svmmā vtendā distribvi ordinaverit. Post ista avtem mvltaq'. alia eivs generis præstita officia & Deo & Patriæ, mihiq'. Conivgi ac liberis suis, Doctisq: et Pavperib'. sponte in anno svo climaterico, viz. 63; spiritv' reddidit Deo, 40. Aprilis, A°. 1589. Cvivs corpvs, ego marit'. & pater adivngendv' dvxi curpori filiæ nostræ Annæ pavlo ante svb isto lapide repositæ, vt conivnetæ reservarētr ad spē Resurrectionis. —Ecce adhvc qvatvor alios viventes, Robertv' mevm vniv' ex Mildreda filiv' ad pedes matris, ac tres alias virgines, D: Elizabethā, D: Brigittā, ac D: Svsañā; Añæ meæ tres filias ad capita matris et avia genibvs incvmbentes.—Sed quo pergo? Finem et loqvendi et plorandi faciā, solvmq'. hoc affirmo, spectacvlvm hoc mihi tam plenv' esse doloris, vt qvanqvam aliqvam mixtā consolationē offerant hi relictī mihi optimæ spei dvices liberi, tamē neq'. hi qvatvor, mihi valde chari, neq'. dilectvs filivs mevs maior natv Tho: Cecilivs eqv: avr: neq'. omnes qvi ex eo prognati svnt ac iā vivvnt; Nepotes ac Neptes nvmcro vndecim, cvi etiam ivngo pvervlvm svavem Gvil: Pawlet, Lvcia Cecilæ neptis meæ filivm, ex Gvil: Pawlet, Marchionis Winton. filio ac berede, vnquā dolorē mevm bvic spectacvlo adherentem deletvri svnt.

Hic infra, meis oculis lacrymis svffvsis, animoq'. max°. mœrore oppresso, apparent Imagines dvav' illvstriv' Fœminarv', qvæ dvm vixerant, fverant mihi svpra omne genus hvmanarvm longe charissimæ.



ANNA Comitiss: Ox: filia Gulielmi Cecilii Baronis de Burghley nata est 5<sup>o</sup> Decembris A. Dni. 1556. vxor fuit Edwardi Veere Illustriss: Com: Oxon. Ao. ætatis svæ 15<sup>o</sup> ex cui' convbio Mater fuit pluriv' Liberorv' sed reliquit tantv' tres filias virgines superstites: Dnam Elizabeth: Veere æta: iam 14. Dnam Brigittā Veere æta 5 Añorv', tertiā infantula Dnam' Susānā. Vixit hæc Anna virgo semper pudica et casta vxor ergo virv' in amādo mire constans filia in parentes per omnia obsequens in colendo Deo valde diligens & devota febris ardente correpta certa spe regni coelestis spiritv' vltimv' cū animæ ardētissimis precib' Deo vt creatori & redemptori svo reddidit. 5<sup>o</sup> Jvni A<sup>o</sup> 1588 in palatio Reginæ Elizabethæ Grenwici.

ROBERT' CECILIUS, filivs Gulielmi Dni de Burghley et Mildredæ Dnæ de Burghley, natvs est primo Jvni A<sup>o</sup>: Dñi 1563, parvum ante matris obitv' ambiebat conscia matre, nobilem virginem Dñam Elizabethā Brook in privato, Cvbievto Reginæ inservientem, filiā præclari Baronis regni W: Dni'. Cobhā, eamq' post mortē matris consensv patris in vxorē dvxit vltimo Avgvsti A<sup>o</sup>: 1589. Memoriam hic colit magno eum dolore piissimæ matris et charissimæ sororis, agnoscitq' patrem iam grandævum, omni obsequio sibi charissimvm, in qvo si permanebit, dies svi prolongentv' svper terram quam Dñvs Devs dabit sibi.

MILDREDÆ priūgenita filia Nobili: D<sup>o</sup>: Anthonii Coci, eqviti' avratī, viri pii et insignit': docti oñivq'. literatorv' Mæcenalis opti<sup>mi</sup>: matrē babvit Dñam Annā filiā D: Gulielmi Fitzwillms, eqviti' avratī, vtroq'. parētē prop<sup>ter</sup>: eorv' antiqva stemāta e mvl<sup>ti</sup>: familiis magnatv' bvi' regni dedv<sup>ti</sup>: clara & nobili: sed prop<sup>ter</sup>: ervditio<sup>nis</sup>: cōivnc<sup>ti</sup>: cv' cōstanti: Christian<sup>is</sup>: religion<sup>is</sup>: Professione & Latinæ & Græcæ lingvarv' singlvarv' cognitionē, quā solv'modo a patre docēte accep<sup>ti</sup>: nō minv' clara & ab oñib'. doct<sup>is</sup>: eximiā lavdata. Vxor A<sup>o</sup> æta: svæ 20 fit Dñi Gulielmi Cecilii D<sup>o</sup>: de Burghley posteaq'. ratione viri titv'o Baro<sup>is</sup>: regni nobilitat<sup>is</sup>: facta est Baronissa de Burghley mvlto ei peperit liberos, sed tres tantv' qui ad ætatē ady<sup>l</sup>tā pervenerv't; nimirv'. Annā Robertv' & Elizabethā.

ANNA conivncta fuit cōivbio Edw: Comiti Oxoniæ, vt hic svpra patet: Robertvs iam vivit, hic ad pedes matris ac sororis genibvs flexis: Elizabetha moritvr statim a morte viri Gulielmi Wentworthi primogeniti filii Thomæ Dñi Wentworth sicvt svpra a patre comemorat<sup>r</sup>:. Ista pia Dña Burghleia vixit ad ætatē sexaginta triv' annorvm, mvltaq'. testimonia reliquit pietatis in Devm, charitatis in doctos et pauperes, qvæ dvm vixerat, celavit svb aliorvm virorvm bonorvm nominibvs, qvæ tamen coram Deo fvervnt tvm cognita etiam post vitam sine vllō dvbio, in cœlis sibi certo reposita: obiit vero supremv' diem

4<sup>o</sup> die mensis Aprilis A<sup>o</sup>. 1589: in ædibvs viri svi Dñi Burghleyi Westmonasterii.

D<sup>na</sup>: ELIZABETH. VEERE fil: illvstr: Com: Edw: Oxon: & Annæ vxoris, fil: D: de Burghley, nata 2<sup>o</sup> Ivl: A<sup>o</sup> 1575, agitq'. 14 A<sup>m</sup>: et dolet graviter & nō sine causā ob omissā aviā & matrē: sed consolatr quod Sereniss: Reg: eā habet in privato cvbievto servientē. D<sup>na</sup>: Brigittæ 2 fil: dicti Com: Oxon: & Annæ 6<sup>o</sup>. April: A<sup>o</sup>. 1584, & qvanqvā vix excessit A<sup>m</sup>: 4 qvv' matris corp' in sepvchrv' reponeret<sup>r</sup>: tamē nō absq'. lachrimis agnorit ereptā matrē & pavlo post aviā. Verv' nō est relicta orphana, qvv' habeat patrē viventē, & avv' chariss: vt tvtorē maxi: sollicitv'. D<sup>na</sup>: Susanna 3<sup>o</sup>: filia nata 26 Maii A<sup>o</sup> 1587, quæ p' ætatē nō potvit agnoscere avt aviā avt matrē, verv' solv' iā agnoscit avv' chariss: qvi oñiv' harv' cvrā babēt, ita viit nec pia edvcatio<sup>ne</sup>: nec cōgrva vivēdi ratione destitvātr.

Arms: sculp. and painted. Centre Shield: within a Garter; Barry of Ten Arg. and Az. six Escutcheons Sab. each charged with a Lion ramp. of the First, Cecil. Supporters: two Lions ramp. Erm. Motto: Cor vnum via vna. Dexter side: Quarterly Gu. and Or, in the 1st quarter a Mullet Arg. Vere; Imp. Cecil. Sinister side: Cecil, Imp. Or, a Chev. Compony Gu. and Arg. betw. three Cinquefoils of the Last, Cook.

Lord Burghley was himself buried in this Chapel.

In the next compartment, castward, is the mural Monument of Sir GEORGE and Lady FANE, who are represented by Statues of alabaster, kneeling upon cushions, on each side a desk, in front of which are the arms of the Fane and Spencer families. Sir George appears in armour, with his left hand on a scull, placed upon the desk, on which also is an open book; his Lady has her hands raised as in prayer. Over them is a bowed canopy, with curtains, and at the sides are two Corinthian columns supporting an architrave and cornice; above which are the arms of Fane, with his crest and mantling, between two naked boys bearing helmets. At the apex is a pair of Turtle Doves, surmounting a Heart inscribed thus: *Vivere sine se nequeunt*. Among the other ornaments are two Angels within oval wreaths, and various Cherubim. *Inscriptions*:

Dña ELIZABETH FANE antiquis Nobilita natalitiis propria Virtute clarior, Filia Rob: Barō Spencer de Wormleighton, prænob: Georgii Fane de Buston, Com. Can: militis, Vxor Casta, Pudica, Pia; Spiritum Redemptori suo ardentissimis votis, voceq'. forti sæpiusq' iterata, Commendavit.

An <sup>o</sup> .	Dom.	} 1618	Magna Fama.
	Ætat.		
	Coniug.		
		28	Superstite.
		10	prole Nulla.

Z

Mœstissimus Coniux	Qui sui corporis figuram
Coniugi Incomparabili	tanquam illa Mortuus iunxit
P. L. M.	Cineres Ossa, socianda spondit.

This Monument was restored by Francis, Baron Despencer, Anno Christi, 1764.

*Arms:* painted. Over the cornice: Quarterly, 1st and 4th, Az. three Gauntlets, sinister, Or, *Fane*; 2d and 3d, Gu. on a Saltire Arg. s Rose of the Field, *Nevile*; over all a Crescent, Or. *Crest:* a Gauntlet, Or, holding a Sword, Prop. On the desk: *Fane* and *Nevile*, as before, *Imp.* Quarterly; 1st and 4th, quarterly, Arg. and Gu. in the 2d and 3d, a Fret, Or, over all, on a Bend Sah. three Escallops of the First, *Spencer* of Wormleighton; 2d and 3d, Or, on two Bars, Gu. three Water Bougets Arg.

Beneath the last monument is an ancient Tomb of grey marble, covering the remains of NICHOLAS, Baron CAREW, (of Carew Castle, in Pembrokeshire) and MAROARET, his Lady, the daughter of Sir John Dinham, and sister and co-heiress to John, Lord Dinham. They died within seven days of each other, in December, 1470, as appears from an Inscription given by Camden, but not a trace of which now remains here.

The *Arms* (engraven on brass) were, three Lions Pass. in Pale, *Carew*; *Imp.* Four Fusils in Fess, *Dinham*.

Near the latter is a pyramideal Monument, surmounted by an urn, in memory of NICHOLAS BAGENELL, an infant of little more than two months' old, who was "by his Nvrs vnfortunatly overlayd, the 7th of Mareh," 1687—8. He was the son of Nich. Bagenell, of the Isle of Anglesea, Esq. and the Lady Charlotte his wife, a daughter of Robert, Earl of Ailesbury, Lord Chamberlain of the Household to Charles II.

*Arms:* painted. Barry Erm. and Or, a Lion Ramp. Az. *Bagenell*.

Against the east wall, rising to the height of twenty-four feet, is the costly Monument of ANNE, Duchess of SOMERSET, (mother to Queen Jane Seymour) whose husband, the Protector Somerset, was beheaded on Tower-Hill, Jan. 22, 1551, for felonious practices against his nephew, Edward VI, and the State Council. This Lady is represented in her robes by a Statue of alabaster, lying on a sarcophagus beneath a recessed arch; the soffit of which is ornamented with roses in enriched panneling; and at the back, amid a variety of emblematic sculpture, is an inscribed tablet that was formerly surrounded by thirteen small shields of arms, only three of which remain. On each side of the arch are two Corinthian columns supporting an entablature, upon which, in the middle, is a second compartment of the Corinthian order; and at each end an obelisk, the bases of which

display the arms of the Seymour and Stanhope families; the former being encircled by a garter. In the centre, between the columns, is a large shield, charged with the arms and quarterings of the Seymours: on the upper cornice is the Stanhope crest, having a small obelisk on each side. She died at the age of ninety, on Easter-Day, 1587.

#### Inscriptions:

Inclvta conditvr hic ANNA, *Somersetensis Ducissa*, chariss: conivnx illustris: Principis Edovrdi, Dvcis Somersetensis, Comitiss Hertfordiæ, Procomitis Bellicampi, et Baronis Seymour, Garteriani Ordinis Equestris celeberrimi sodalis: Edovardi VI Regis Avvncvli et Gybernatoris, eivsq.' Regnor': Dominior': ac Svbditor': Protectoris digniss: Exercitvumq': Præfecti, et Locv'tenentis Generalis, Thesavarii, et Comitiss Marischalli Angliæ; Gybernatoris et Capitanei Insularvm de Garnesey et Jersey, svb civis prospero avspicio toties et tam fœliciter; de Scotis, Edinbvrgi, Lethæ et Mysselhvrgi prælio Devictis, gloriosè triumphatvr.

Heroïna quidem natalivm splendore illustris'. vtpote filia præclari eqvitis Edovrdi Stanhop, et suæ conivgis Elizabethæ, filiæ Fvlconis Burghchier Domini Fitzwarin, à quo Bathoniæ Comites hodierni svnt orti. Filivs verò is fvit Gvilelmi Fitzwarini Baronis, Fratriss germani Henrici Comitiss Essexiæ, et Johannis à Berneriis Dynastæ: quos Gvilelmvs Oxoniensis olim in Normannia Comes, eorvm Genitor svsciperat ex Anna filia et sola hærede Thomæ de Woodstock Dvcis Glovcestriæ, iunioris filii magni Regis Edovardi Tertii, et Aleonoræ consortis svæ, cohæredis Hvvmfredi decimi de Bohvn, Comitiss Herefordiæ, Essexiæ, et Northamptoniæ, Constabularia Angliæ.

Pvlchram marito nvmerosamq'. vtrivsq'. sexvs prolem enixa est, Edovardvm scilicet Hertfordiæ Comitem, Henricvm, altervm Edovardvm; Annam Warvvicenssem Comitissom, Margaretam, Janam, Mariam, Katherinam, et Elizabetham, et ad fatalem matvræ senectvtis horam, cvm iam Nonagenaria pervenisset, æterno nvmini spiritvm firma in Christvm fide, placidè et svaviter reddidit: xvi Calend. Maii, die Paschali; anno salvtis MDLxxxvii.

Edovardvs filivs Hertfordiæ Comes, acerho in officio sedvlvs, dvlciuss'. Parenti hoc Monvmentvm, non Honoris ergo quo ahvndavit viva, et florescit mortva, sed amoris cavsa, pro mvnere extremo devotissime consecravit.

Heere lieth entombed the Nohle Dvchesse of Somerset, ANNE, deere spouse vnto the renowned Prince Edward Dvke of Somerset, Erle of Hertford, Vicovnt Beavchamp and Baron Seymovr, Companion of the most famous knightly order of the Garter, Vncle to King Edward the sixt, Governor of his Roial Person, and most worthie Protector of all his realms, dominions, and svbiectes: Lievtenant-Generall of all his armies: Treasurer



and Erle Marsall of England: Governor and Cspayne of the Isles of Gvrnesey and Jersey: Vnder whose prosperovs conduct, Glorioss Victory hath been so often and so fortunaty obteyned over the Scottes, vanquished at Edinburch, Leth, and Musselborough Field.

A Princesse descended of nobile lignage, beinge daughter of the worthie Knight S<sup>r</sup> Edward Stanhop, by Elizabeth his wyfe, that was daughter of S<sup>r</sup> Fovlke Burghier Lord Filzwarin, from whome ovr moderne Erles of Bathe are spronge, sonne was he vnto Will'm Lord Filzwarin, that was brother to Henry Erle of Essex and Jhon Lord Berners: Whome Will'm their sire, sometye Erle of Ev in Normandy, begat on Anne, the sole heire of Thomas of Woodstocke, Duke of Glovcester, yonger sonne to the mighty prince Kinge Edward the Third, and of his wyfe Aleanovre coheire vnto the tenth Humfrey de Bohun that was Erle of Hereford, Essex, and Northampton, High Constable of England.

Many children hare this Lady vnto her Lord of either sort; to witte, Edward Lord of Hertford, Henry and a yonger Edward, Anne Covntesse of Warwike, Margaret, Jane, Mary, Katherine, and Elizabeth; and with firme faith in Christ in most mylde manner rendred she this life at xc yeares of age, on Easter Day, the sixteenth of Aprill, Anno. M.cccclxxxvii.

The Earle of Hertford Edward her eldest sonne in this dolefull dutie carefull and diligent, doth consecrate this monument to his deere parent; not for her honor wherewith lyvinge she did abovnde, and now departed flouirisheth: hvt for the dvtifull love he beareth her, and for his laste testification thereof.

*Arms:* sculp. and painted. Quarterly of Six; viz. 1. Or, on a Pile Gu. betw. six Fleurs de Lis Az. three Lions of England, Augmentation Coat granted to *Queen Jane Seymour* by Henry VIII. 2. Gu. two Wings conjoined in Fess Or, *Seymour*; 3. Vaire, *Beauchamp*; 4. Arg. three Demi-Lions ramp. Gu. *Sturmy*; 5. Per Bend Arg. and Gu. three Roses in Bend, Counterchanged, *Mac William*; 6. Arg. on a Bend Gu. three Leopards' Heads, Or, *Coker*: Imp. Quarterly of Four, viz. 1. Quarterly Ermine and Gules, *Stanhope*; 2. Vert, three Wolves, currant, in Pale, Barwise, Or, *Manlove*; 3. Sahle, a Bend betw. six Cross Croslets, Arg. *Longvillers*; 4. Arg. three Saltires Humette, engrailed, Sah. a Cres. for Diff. *Markham*. *Crests:* at top; a Castle, triple-towered, Az. a Demi-Lion Ramp. issuing from the Battlements, Or, holding a Fire Ball Prop. On the lower entablature; out of a Ducal Coronet, a Phoenix in Flames, Prop. *Mottoes:* *De Dieu et de Roy.—Foy pour Devoir.* Below the upper shield is the date of the year when this Monument was executed; namely, 1588.

A mural Tablet of white marble, near the last monument, westward, inscribed with the motto *Esperance en Dieu*, records the memory of "ISABELLA SUSANNAH, wife of Algernon Percy, Earl of Beverley," who died January 24th, 1812, aged 61.

Below the latter memorial, raised on a plinth and base, is an urn-like sarcophagus, fluted, of black and white marble, in commemoration of Lady CLIFFORD. At each angle of the base is a large cherub sculptured in alabaster, and on the top is a coronet mutilated. This Monument was removed from a more open part of the area when the new vault was made in this Chapel for the Northumberland family in the year 1776. *Inscription:*

Here lies y<sup>e</sup> Hon<sup>ble</sup>: Lady JANE CLIFFORD, youngest daughter to William Duke of Somerset, Grand-daughter to Edward, Earle of Hertford, & Great Grand-daughter to Edward, Duke of Somerset, &c. Unkle to King Edward y<sup>e</sup> Sixth, Protector of his Realms, and Governor of his Royall Person. She was married to y<sup>e</sup> Right Hon<sup>ble</sup>. Charles, Lord Clifford and Dungarvon, sonn and heire apparent to Richard Earle of Burlington in England, and Cork in Ireland, Lord High Treasurer of Ireland, & to Elizabeth his Countesse sole daughter and heiress to Henry, late Earle of Cumberland, Lord Clifford, &c. the last male of that Noble Family.

Shee had issue five Sonns and six Daughters, of whom two Sonns and three Daughters are now liveing. Shee lived an Honn<sup>r</sup>. to y<sup>e</sup> Family shee was descended from, & the great Comfort of that into which shee was Married, and died much lamented on y<sup>e</sup> 23 day of Novemh: in y<sup>e</sup> year 1679. Aged 42 years, 4 months, and 17 days.

*Arms:* sculp. 1. Party per Bend Crenelle, *Boyle*; 2. Two Wings conjoined in Fess, *Seymour*.

Adjoining to the last, is an altar Tomb of alabaster, raised on a plinth, and covered with a thick slab of black marble, in memory of Lady ELIZABETH CECIL, wife of Sir Robert Cecil, Knt. (son of the great Lord Burghley) and daughter to Will. Brooke, Lord Cobham. She was Lady of the Bedchamber to Queen Elizabeth, and died in childbed the third year after her marriage, anno 1591. The slab was originally supported at the angles by four Ionic columns, three of which have been removed. *Inscriptions:*

A BROOKE by name, the Baron Cobham's Childe:

A Newton was she by her Mother's side:

Cecill, her Husbnde, this for her did Bvilde,

To prove his Love did after death abide;

Which tells vnto the Worlde that after come,

The Worlde's concepte, whileste heare she helde a room.

How Natvre made her, wise, and wel beseeming;

Witt, and condition, silente, trew, and chaste;

Her Vertves rare wann her mvch esteeming,

In Courte with Sov'raigne still with favovre grac'ed:

Earth coude not yealde more pleasinge earthly blisse,  
Blest with two babes, the thirde hrought her to this.

VXOR.

Reginæ à Cameris, Baronis filia Chari,  
Fida Equitis Coniux, *Elizabetha* Fvi:  
Vnus amor nobis, vna indivisa voluntas,  
Cor unum, vna Fides Inviolata fuit.  
Ille mei si quando potest deponere curam,  
Ille potest animæ non memor esse suæ.

MARITVS.

Si lacrimis constaret amor (charissima Coniux)  
Prosequer lacrimis funera sæpe tua.  
Nam mihi quàm fueris redamata, tuum pia spōsa  
Testatur meritum, conscius ipse mihi:  
Sed nec amor patitur socia regnante dolere  
Et Christi major te sibi strinxit amor.  
Ergo tuo dilecta bono cum pace frvare  
Spero mihi tecum portio pacis erit.

*Arms:* sculp. and painted. West end: Quarterly of Six, viz. 1. Barry of Ten Arg. and Az. surm. by six Escutcheons, Sab. each charg. with a Lion ramp. of the First, *Cecil*; 2. Party per Pale Gu. and Az. a Lion ramp. Arg. supporting a Tree, Prop. *Winston*; 3. Sab. a Plate betw. three Towers, embattled, Arg. *Cairleon*; 4. Arg. on a Bend, Cottised, Gu. three Cinquefoils Or, *Eckington*; 5. Arg. a Chev. betw. three Chess Rooks, Erm. *Walcot*; 6. *Cecil*: over all a Crescent for Diff. Imp. Quarterly of Twelve; viz. 1. Gu. on a Chev. Arg. a Lion ramp. Sab. *Brooke*; 2. Gu. on a Chev. Or, three Lions ramp. Sab. *Cubham*; 3. Argent, seven Maseles, conjoined, three, three, and one, Gu. *Braybrooke*; 4. Az. two Bars Nebule Arg. *De la Poole*; 5. Gu. a Fess Arg. betw. six Cross Crosets, Or, three and three, *Beouchamp*; 6. Vaire, three Bendlets, Gu. *Bray*, ancient; 7. Arg. a Chev. betw. three Eagle's Legs erased, a la guise, Gu. *Bray*; 8. Or, on a Bend Gu. three Goats trippant Arg. *Halliwell*; 9. Sab. on a Chev. betw. three Bulls' Faces, Arg. a Fleur de Lis, Gu. *Norburie*; 10. Gu. a Fess Gobony Arg. and Sab. betw. six Crosses Patée, fitch in the foot, of the second, *Butler*; 11. Or, two Bends, Gu. *Sudley*; 12. Bendy of Ten Or and Az. *Monfort*. At the East end are the last twelve Quarterings in a Lozenge.

Near the base of the last monument, southward, is a grey marble Slab, inlaid with the *Brass* Figure of Sir HUMPHREY STANLEY, a kinsman to Lord Stanley, who, (with several others), was knighted for his bravery and services by Henry the Seventh on the field of battle at Bosworth, in 1485. He is represented in plate armour, with a dagger and a long sword; and a cuirass having jointed flaps and a skirt of mail. At his feet is the following *Inscription*; and above his head are three shields of arms engraven on brass.

*Hic iacet Humfridus Stanley miles, pro corpore excellentissimi Principis Henrici vij Regis Anglie, qui obiit xij die Martii anno d'ni mille'mo qui'gentissimo qui'to: cui' ai'e p'picietur Deus, amen.*

*Arms:* Quarterly of Four, viz. 1. Quarterly, 1st and 4th, on a Bend, three Bucks' Heads, cabossed, *Stanley*; 2d and 3d, on a Chief indented three Roundels; 2. a Chev. betw. three Martlets; 3. Semée of Cross Crosets, two Pipes, Palewise, *Pype*; 4. this fourth bearing has been purposely defaced, but it appears to have exhibited three Lions pass. guard. The other Shields repeat the quarterings numbered 1 and 2, as described above.

Near the middle of the area is a large altar Tomb in memory of Sir GEORGE VILLIERS, Knt. and his second Lady, MARY BEAUMONT, Countess of BUCKINGHAM, daughter of Anthony Beaumont, of Glenfield, in Lancashire: the former died on the 4th of January, 1605; and the latter, on the 19th of April, 1632. They were the parents of the celebrated George, first Duke of Buckingham, who was stabbed by Felton, at Portsmouth, in the third year of Charles the First, and at whose request his mother was created Countess of Buckingham by James the First, in 1618. In the absurd story related by Clarendon, ("Hist. of the Rebellion," Vol. I. p. 33.) this Sir George Villiers is said to have appeared, after death, in a dream, to an ancient servant of his own, for the purpose of intrusting him with a particular and secret charge to his son, the Duke, regarding his personal safety. The Countess married, secondly, Sir Thomas Compton; and, as appears by the following entry, quoted by Walpole, from the Pocket Book of Nicholas Stone, the Sculptor, had this monument erected in the year preceding her own decease:—"In 1631, I made a Tomb for the right hon. Lady the Countess of Buckingham, and sett it up in Westminster Abbey, and was payed for it £560."

The Statues of Sir George and his Lady are of white marble, lying upon a fine slab of black marble seven feet six inches long, and five feet broad. Sir George is partly represented in plate armour, with trunk breeches; and a sash, which, crossing the body from the right shoulder, spreads open at the left side, and shews his armorial bearings, viz. on a Cross five Escallops; the skirts of his doublet are also bordered with escallop shells. He wears an helmet, with the vizor up, and an immense plume of ostrich feathers, expanded at the head, over a double cushion: his hands are rather oddly disposed across the middle; and at his feet is a Lion couchant. His Lady rests on two embroidered pillows having cherub tassels: she has a broad, full face, with short loose hair, descending in small curls from a ducal coronet. Round her neck is a plaited ruff, with a jewelled necklace and pendant cross: her hands are joined as in prayer. She wears a large flowing mantle lined with ermine, having plaited sleeves and ruf-



fles; with short stays, &c.: at her feet is a Lion couchant. On each side of the Tomb is an *Inscription* within a framing of black marble, together with small shields of arms, festoons, and other sculpture. At the ends are similar adornments, with the quarterings, &c. of both families, and the initials S C and M B.

Bonæ Memoriam GEORGIO VILLERIO Equiti Avrato Marito B. M. iuxta Se p carissima coniux Maria Comitissa Byckinghamiæ. S. P. F. F.

D. O. M. Ossa MARLE de Bello Monte Comitissæ Byckinghamiæ, è quinque potentissimorum totius Europæ Regionum Regibus (idq. per totidem immediatos Descensus) oriunda. Vix. Ann. LXII. M. XI. D. XIX. Hoc mon. V. F. C.

*Arms:* sculp. West end: Quarterly of Eight, viz. On a Cross of St. George five Escallops, *Villiers*; 2. a Fess betw. three Cinquefoils, pierced, *Villiers*, ancient; 3. six Lioncels Ramp. three, two, and one, *Villiers* of Kinalton; 4. three Martlets, *Naunton*; 5. a Chev. betw. three Cross Crozlets fitchée, *Pakeman*; 6. Party per Pale a Lion Ramp. *Bellers*; 7. a Bend betw. six Mulletts of as many Points, pierced, *Houby*; 8. a Cross betw. two Annulets, *Kirkby*. *Crests:* 1. a Lion Ramp. crowned; 2. a Plume of Ostrich Feathers; 3. a Buck's Head, erased, Billetee. East end: under an Earl's Coronet, in a Lozenge, Quarterly of Twenty, viz. 1. Semée of Fleurs de Lis, and a Lion Ramp. *Beaumont*; 2. a Cross Potent

betw. four Crozlets; 3. three Garbs, *Earldom of Chester*; 4. seven Masles conjoined, three, three and one, *Quincy*; 5. a Cinquefoil Erm. *Beaumont*; 6. Fretty of Eight within a Bordure entoyre of ten Roundels, *Mere*; 7. a Pale, *Grandmesnil*; 8. a Lion Ramp. Crowned, *Alan of Galoway*; 9. Semée of Fleurs de Lis and Fretty, *Morville*; 10. three Piles in Point, on the midst an Escutcheon charged with another; 11. a Lion Ramp.; 12. a Saltire, *Newile*; 13. *Earldom of Chester*; 14. a Lion Ramp.; 15. a Wolf's Head erased, *Hugh Lupus*; 16. an Eagle displayed, *Morcar*; 17. a Lion Ramp.; 18. *Villiers*, ancient; 19. three Cockatrices displayed; 20. On a Chev. three Boars' Heads, coupéd, *Tresham*. Supporters: two Lions ramp. collared Erm.

Near the south side of Villiers's Tomb is a large grey Slab, covering the remains of THOMAS SPRAT, Bishop of Rochester, and Dean of Westminster, who died May 20, 1713, aged 77; and his son THOMAS SPRAT, Archdeacon of Rochester, who died at the age of 41, on the 10th of May, 1720. The mural Monument of these prelates was removed into the south aisle about the year 1777.

*Arms:* sculptured. Four coats impaled, viz. 1. *See of Rochester*; 2. *Coll. of Westminster*; 3. a Chev. betw. three Sprats, *Sprat*; 4. a Cross engrailed betw. four Talbots pass. a Mullet for Diff.

On another Slab, eastward, is an Inscription for AMY BLOIS, who died April 2, 1733, aged 31.

#### *Sepulchral Memorials in the Ambulatory:—South Side.*

THE MONUMENT of KING SEBERT, which constitutes part of the inclosure forming the Choir, will be described hereafter; among the other ancient Memorials which have been more particularly exposed to view in that division of the Church, during the preparations for the Coronation of his present Majesty, George the Fourth.

Against the south wall, between the Chapels of St. Edmund and St. Nicholas, is a mural Monument for RICHARD TUFTON, Esq. with his Bust in white marble, and this *Inscription*:

Here lieth the body of RICHARD TUFTON Esq. third sonne of Sr: John Tufton, of Hothfield in Kent, Knight and Baron: by Christian Browne his wife. one of the daughter: & coheires of Sr: Hymfry Browne Knight, one of y<sup>e</sup> Iustices of y<sup>e</sup> common pleas, & Anne his wife, daughter of John Lord Hussy, & the Lady Anne his wife daughter to George Earle of Kent. Which Sr: John Tufton left issue, married, by the aforesaid Christian his wife, Nicholas Baro of Tvfton & Earle of Thanet, Hymfry Tvfton Knight, the aforesaid Richard Tvfton, & William Tvfton Baron: of Ireland, Ciceley Countesse of Rvtland, & Mary Viscountesse of Dunbarre; the rest died unmarried. This Richard married Chrisogon youngest daughter: & coheire of Herbert. Morley of Gliae in Svssex Esq; the

other daughter: of the said Morly, being Margaret, & y<sup>e</sup> eldest, who married unto Sr Hymfry Tvfton, before named; who occasioned this monument to be erected in memory of his brother Richard Tvfton, who departed this mortall life, leaving issue John, Mary, & Christian; the fourth of Octobr An<sup>o</sup> Dni: 1631.

*Arms:* sculp. and painted. Quarterly of Six, viz. 1. Sab. an Eagle disp. Erm. within a Bordure Arg. a Mullet for Diff. *Tufton*; 2. Gu. a Cross Arg. and Label of Five Az.; 3. Gu. a Chev. betw. three Lions' Gambs, erected and erased, within a Bordure, Arg. a Cres. for Diff.; 4. Vert, on a Chev. Or, betw. three Shovellers, or Ducks, Arg. an Annulet; 5. Per Bend Sinister Sab. and Or, a Lion ramp. counter-changed; over all, on an Escutcheon of Pretence, Quarterly of Four, viz. 1st and 4th, Sab. three Leopards' Heads Or, Jessant as many Fleurs de Lis Arg. 2d, Gu. a Fess Erm. 3d, Arg. on a Bend Az. betw. two Lions ramp. Gu. three Bezants.

Against the east end of the Screen of St. Nicholas's Chapel, is the mural Monument of Sir THOMAS INGRAM, Knt. It consists of a base, and a

tablet of black marble, supporting an urn between two naked boys, with drapery, &c. and an oval tablet surmounted by a shield of arms; all of white marble. *Inscriptions:*

Here lies interr'd (in full assurance of a glorious Resurrection) the Body of y<sup>e</sup> right hon<sup>ble</sup>. THOMAS INGRAM K<sup>nt</sup>. who for his eminent loyalty, sufferings, and services, to & for their Majesties King Charles y<sup>e</sup> 1<sup>st</sup>. & the 2<sup>d</sup>. was (by y<sup>e</sup> latter) made Chancell<sup>r</sup>. of y<sup>e</sup> Dytchy of Lancaster, and one of his most hon<sup>ble</sup>. Privy-Council.

He married Frances, daughter of Thomas L<sup>rd</sup>. Vicecount Fawconberge, by whome he had issue Mary (his onely childe) who died in the 12<sup>th</sup>: yeare of her age, An<sup>o</sup>. Dom: 1650, and lies likewise here interred. He was primitively Religiovs and eminently (withovt ostentation) Charitable: an excellent Subject, a most affectionate Hvsband, and a faithfvll Friend; and to y<sup>e</sup> great greefe of his Lady and Relations, & loss to his Prince & y<sup>e</sup> Public, he exchanged his Earthly for a Heavenly habitation, the 13<sup>th</sup> day of Feb: 1671. To whose deare memory this Monvment was erected by his disconsolate Lady.

*Arms:* sculp. A Chev. betw. three Talbots, currant, *Ingram*; Imp. a Chev. betw. three Fleurs de Lis, *Belasyse*.

Near the feet of Queen Philippa's tomb, is a mural Monument in commemoration of ROBERT AITON, Esq. who died in 1638, aged 67 years. It consists of a well-executed metal Bust of the deceased, placed in an oval niche between two small statues of Apollo and Bellona, in white marble. Beneath is the following *Inscription* on a plate of copper, made to resemble an expanded sheep's skin.

M. S. Clariss<sup>mi</sup> omnigenaq<sup>ue</sup> virtute et eruditione, præsertim Poesi ornatiss<sup>mi</sup>. Equitis Domini ROBERTI AITONI, ex antiqua et illustri gente Aitona, ad Castr<sup>m</sup> Kinnadin<sup>m</sup> apud Scotos, oriundi, qui a Sereniss<sup>mo</sup>. R. Iacobo cæsaribus interiora admissus, in Germaniam ad Imperatorè, Imperi<sup>q</sup>. Principes cum libello Regio, Regiæ autoritatis vindice Legatus, ac primvm Annæ demùm Mariæ Sereniss<sup>imæ</sup>. Britaniarvm Reginis ab Epistolis, consiliis et libellis supplicibus, nec non Xenodochio S<sup>te</sup>. Catharinæ Præfectus; anima Creatori reddita, hic depositis mortalibus Exuviis, secundvm redemptoris adventvm expectat.

Carolvm linqvrens repetit Parentem,  
Et valedicens Mariæ, revisit  
Annam, et avlai decvs, alto Olympi,  
Mutat Honore.

Oblit cœlebs in Regia Albavla non sine maximo honore omnivm luctv et mœrore ætat. svæ LXVIII. Salv. Hvmannæ MDCXXXVIII.

Hoc devoti gratiq<sup>ue</sup> animi testimonivm optimo patrvo Io. Aitonvs. M. L. P.

The following lines are inscribed on the plinth:

Mvsarvm Decvs hic, Patriæq<sup>ue</sup>. Avlæq<sup>ue</sup>. Domique,  
Et foris Exemplar, sed non imitabile, Honesti.

*Arms:* cast in metal. On a Cross Engrailed, betw. four Crescents, a Rose, *Aiton*. Motto: *Et decerptæ, dabvnt odorem*.

Among the various Sepulchral *Slabs* in the pavement of this area, there are several which have been inlaid with Brass figures, &c. but not a single figure is now left, and most of the *Inscriptions* have been long rent away. Of the engraven Epitaphs also, some have been entirely obliterated, and all the others either more or less defaced, by the constant tread of persons passing over them.

Immediately within the iron gates at the entrance near St. Benedict's Chapel, are three inscribed *Slabs* in memory of JAMES CRANFIELD, second Earl of Middlesex, who died Sept. 16, 1652; LYONEL CRANFIELD, his brother, the third and last Earl, who died Oct. 26, 1674; ANNE, Countess Dowager of Middlesex, their mother, ob. Feb. 3, 1669; and Mr. EDWARD CRANFIELD, the youngest son of the third Earl, who died March 16, 1647.

Near the base of Richard the Second's Monument, is an ancient Grave-stone, above ten feet in length, but to whose memory placed there is unknown; not any inscription remaining except the following imperfect lines engraven on brass along the northern verge: between every verse there appears to have been a Stag couchant amidst foliage.

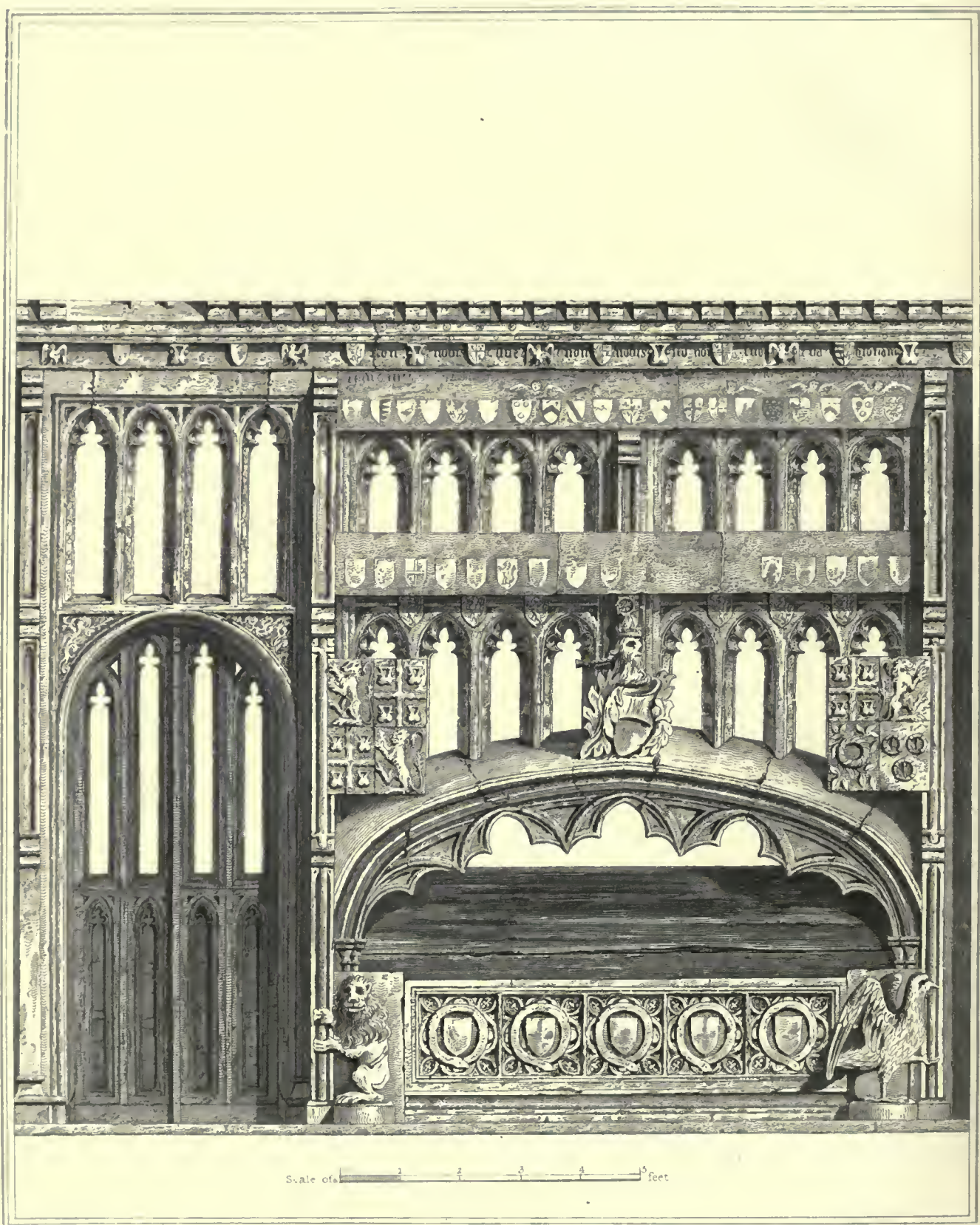
At nonageno, cum sæpto consociato:  
Bobembris mense, — — — — —  
Fato prostatus, iacet hoc Særo tumulatus.

On a Slab near the last is the following *Inscription*, in brass, for THOMAS BILSON, Bishop of Winchester, who died in June, 1616, in his 69th year.

Memoriæ Sacrvm. Hic jacet THOMAS BILSON, Wintoniensis nuper Episcopus, et Serenissimo Principi Jacobo, Magnæ Britanniæ Regi potentissimo, a sanctioribus Consiliis; qui qvum Deo, et Ecclesiæ ad Annos vnde viginti fideliter in Episcopatu deservisset, mortalitatē. svb certa spe Resvrectionis, exvit decimo octavo die mensis Ivnij Año Domini, M.DC.XVI. Ætatis svæ LXIX.







Arch. D. J. P. 1864

Etched by R. Sands.

WESTMINSTER ABBEY  
SCREEN AND ENTRANCE TO ST PAUL'S CHAPEL  
with the Monument of  
Lodowick Robsert Lord Bouchier, K.G. Standard Bearer to Henry V.

*Proof*

London, Published Nov. 1816 by Longman & Co. Paternoster Row & J. P. Neale Bennett St. Blackfriars Road

Printed by W. & A. G. Smith



Near the latter, according to Dart, ("Mon. West." Vol. II. p. 110.) is the Grave-stone of RALPH SELBY, LLD. a learned Monk of Westminster, who was a great favourite with the Monarchs Henry IV and V, and who died on Michaelmas Day, 1420. The *Inscription*, as given by Widmore, was as follows, but not a vestige remains:

Ecce Radulphus ita, Selby iacet hic cœnobita,  
Doctor per merita, præpotens lege perita;  
Legibus ornatus, a regibus et veneratus:  
Ordo eiusque status, per eum conciliatus.  
D. C. quater X. bis post partum Virginis iste  
Michælis festo tibi spirabit bone Christe.

Another ancient Slab is mentioned by Dart, as being "near the basis of Richard the Second's tomb," and "formerly plated with a man's effigy and a canopy with arms," in memory of Sir JOHN GOLOFRE, Knt. who was the second husband of Philippa, Duchess of York, and who died at Wallingford, in Oxfordshire, in 1396. He was buried here by order of the above Sovereign, with whom he was much in favour, and by whom he had been sent Ambassador to France in 1389. Not the least trace of letters is now visible; but in Dart's time there remained the following *Inscription* in "broken words:"

Under this is buried Sir John Golofre, called Lord of Langley, natural son of Sir John Golofre, Knt. by Johannel Pulham.

Camden mentions three other persons as having Memorials in this part of the Church, namely: Sir JOHN BEVERLY; ANNE, his wife, (daughter of Sir Alan Buxall, Knt.) and CECILL RATCLIFFE, "sometime chiefe gentlewoman with

my Lady of Dudley;" but their respective grave-stones cannot now be ascertained.

Further eastward, ranging from the pavement below Tufton's monument, are four inscribed Slabs, commemorating ALLEN APSLEY, Esq. son of Sir Peter Apsley, Knt. who died Aug. 5, 1691; in his 11th year; ANNE, wife of Sir P. Apsley, Knt. ob. Sept. 5, 1681; Sir ALLEN APSLEY, ob. Oct. 15, 1685; and Dame FRAN. APSLEY, ob. Sept. 22, 1698.

Adjoining to the last grave-stone northward, is the sepulchral Slab of ABBOT BERKYNG; though not any vestige of his figure or epitaph is now left, except some indistinct marks of inlaid Brasses. This stone is supposed to have been removed hither on the building of Henry the Seventh's Chapel; the Abbot having been interred in the Chapel of St. Mary, before the altar, where a tomb was erected to his memory. The following is the *Inscription* given by Flete in commemoration of this Abbot:

Ricardus Berkyng Prior, et post inclitus Abbas,  
Henrici Regis prudens fuit iste Minister:  
Hujus erat prima laus insula rebus opima,  
Altera laus æque Thorp census, Ocbam decimæque,  
Tertia Mortonæ castrum simili ratione,  
Et Regis quarta de multis commoda carta,  
Clementis festo mundo migravit ab isto,  
M. Domini, C bis, XL, sextoque sub anno.  
Cui detur venia per te, pia Virgo, Maria.

In the middle of the area, directly before the steps of Henry the Seventh's Chapel, there is another large Slab, on which are traces of an inlaid Brass Figure under a canopy, with an inscription round the verge; but the name of the Person it was designed to commemorate is now unknown.

## ST. PAUL'S CHAPEL,

Which is the first on the north side, after passing that of Henry the Seventh, is separated from the Ambulatory by the Monument of William Pulteney, Earl of Bath, and a stone Screen in the Pointed style of Architecture, inclosing the Tomb of Lodowick Robsert, Lord Bouchier, Standard-bearer to Henry the Fifth. This Chapel is nearly a counterpart to that of St. Nicholas; and some remains of its ancient sculptural decorations are still to be seen. In the Catholic times, whoever heard mass at the altar here, had Indulgence for two years and twenty days. St. Paul the Apostle, to whom it was dedicated, was

beheaded at Rome during the general persecution against the Christians under Nero. Reliques of this Saint were presented to the Church of Westminster by King Edgar; and Edward the Confessor is said to have given the cloth in which his head was enwrapped after decapitation, together with some of his blood and one of his fingers!

#### MONUMENTS IN THIS CHAPEL.

The Tomb of LODOWICK ROBERT, or ROBERT, K. G. Lord Bourchier, and ELIZABETH, his Lady, is inclosed within the lower part of the Screen, which has been partly new-faccd, and otherwise altered, for the purpose of receiving the decorations connected with this Monument. Robert was a native of Hainault, in Flanders, and (with others of his family) became a distinguished partizan against France in the wars carried on with so much success by Henry V. He succeeded his brother, Sir John Robert, Knt. in the Captainship of St. Saviour le Viscount, in Normandy; and for his eminent services was made a free denizen of England in 1418. Two years afterwards the King created him a Knight of the Bath; and by his letters patent dated at Trois, in Champagne, made him his Standard-bearer. In 1421, he was chosen a Knight of the Garter; and in the ensuing year Henry appointed him one of his Executors. In the reign of Henry the Sixth, he had several times summons to Parliament by the title of Lord Bourchier, he having married Elizabeth, daughter and heiress of Sir Bartholomew Bourchier (who died in the 10th year of Henry IV.) and widow of Sir Hugh Stafford, Knt. He was also made Keeper of the Common Seal of the Order of the Garter, and Chamberlain to the young King. He died before his Lady, in 1431; and her death occurring in the following year, she was buried near her husband, leaving her estates and titles to her second cousin, the grandson of her uncle.

This Monument, (the south side of which is delineated in PLATE II.) was originally one of the most curious in the whole Church; but its painted decorations have, in various parts, fallen off in flakes, through the crumbling away of the stone, and many of the blazonments are no longer visible. The Screen is embattled, and independently of the doorway, consists of two tier of pierced arches, with buttresses at the sides and centre: the lower part includes an altar Tomb under an elliptical surbased arch, divided on each side into five panels, each containing a shield within a garter in starred quatrefoils. At the ends of the Tomb are pennons, or standards, sculptured with the arms of Robert, Bourchier, &c. supported by Lions sejant and Falcons; and over the middle of the

arch is a quartered shield, (the arms defaced) with an helmet and mantling: that on the north side is surmounted by a Crest, viz. a Saracen's Head, couped, with a projecting braided tail, in a scull-cap rising from a ducal coronet, and crowned by a Catherine Wheel. Over the Tomb, which is hollow and partly open, and in which Robert and his Lady are said to have been deposited in leaden coffins, is a double roof of oak in the form called *en dos d'ane*, having, on the south side, a Cross Patée. On the frieze of the Screen are projecting shields, with Falcons Volant, and Water Bougets, sculptured in relief, in alternate succession; and between them are remains of the text, "*Don nobis D'ne, non nobis, sed D'ni tuo da gloriam,*" twice repeated in golden letters. On the fascia immediately below the frieze, are traces of ten Angels, with golden wings, each sustaining two emblazoned shields, with the words, "*L'honneur a Dieu, a nous Merci,*" four times repeated, over them. On the lower fascia was a similar number of shields, with the motto, "*Learn to Die to Live ever;*" but of this not a letter can now be distinguished. Not the least vestige of any other Inscription can be found. Both sides of the Screen and Tomb were similarly decorated; the only exception being that the armorial bearings were placed in a reversed order. Almost every part was ornamented with gilding and painting; and, besides the subjects described, the whole Screen was thickly powdered with golden Catherine Wheels. Some slight tracery adorns the head of the elliptical arch, which forms the canopy over the Tomb.

*Arms:* painted. North side: on the small Shields along the frieze, 1. Vert, a Lion ramp. Or, *Robert*; 2. Barry of Ten Arg. and Vert, a Bendlet Gu. Imp. *Robert*; 3. Quarterly; 1st and 4th, *Robert*; 2d and 3d, Gu. a Fess charged with a Mullet, Sab. in chief a Bar, indented, Or. 4. *Robert*, Imp. the Barry and Bendlet. 5. Quarterly; 1st and 4th, *Robert*; 2d and 3d, three Peels, Sab. 6. Quarterly, *Robert*, with the Barry and Bendlet. 7. *Robert*. On the upper fascia: 1. Or. a Chaplet, Vert. 2. Gu. three Buckles, Or. 3. Arg. on a Chev. Sab. three Boars' Heads, couped, Or.; a Label of three Points. 4. Quarterly, 1st and 4th, Or. two Lions pass. Sab. 2d and 3d, Arg. a Cross Patonce Sab. 5. Vert, eleven Bezants. 6. Quarterly; 1st and 4th, Or. two Lions pass. Sab. 2d and 3d, Vaire Or. and Gu.: over all a Label of three Points, Gu. *Ferrers*. 7. Quarterly; 1st and 4th, Gu. on a Fess, in-



dented, Arg. betw. six Lioncels ramp. Or, three Martlets, Sab. 2d and 3d, Barry of Fourteen Or and Gu. 8. Arg. a Cross betw. four Escallops, Sab. 9. Or, three Chevrons, Sab. 10. Quarterly; 1st and 4th, Arg. a Cross engr. Gu. betw. four Water Bougets, Sab. an Annulet Or, for Diff. *Bourchier*: 2d and 3d, Gu. Billetee Or, a Fess Arg. *Louvain*. 11. Erm. three Bars Humette, Gu. *Daubrigecourt*. 12. Party per Pale Arg. and Gu. a Bend counterchanged, *Chaucer*. 13. Arg. on a Chev. Sab. three Boars' Heads, coupéd, Or. *Swinford*. 14. Gu. three Catherine Wheels, Or, *Roet*. 15. Gu. six Eaglets displayed, three, two, and one, Or. 16. Az. Semée of Cross Croslets, two Pipes in Pile, Or, *Pipe*. 17. Arg. a Lion ramp. Gu. crowned Or. 18. Az. a Cross Arg. a Label of three Points, Gu. 19. Party per Pale, indented, Arg. and Gu. *Almerick*, Earl of Ebreux, and Gloucester. 20. Sab. a Falcon rising Arg. beaked and membered Or. All the blazoning of the Shields on the lower fascia, is so nearly defaced, from the colours having peeled off, that their charges cannot be determined with certainty; but they appear to have been merely repetitions of the former bearings. On the spandrils betw. the arches below the lower fascia are six Shields, each blazoned with Gu. a Lion Ramp. Or, for *Robsert*, but differenced thus: 1st, plain; 2d, charged with a Rose Prop. on the shoulder; 3d, ditto with a Mullet Gu.; 4th, with a Label of three Points, Arg.; 5th, ditto, and on each Point a Cross Sab.; 6th, vulned in the Shoulder Prop. *Standards*: sculp. Dexter side, Quarterly, 1st, *Robsert*; 2d, *Bourchier*; 3d, three Buckles; 4th, a Wreath or Chaplet of Laurel: supported by a Falcon. Sinister side, Quarterly, *Bourchier* and *Robsert*; supported by a Lion sejant. Shields on the Tomb: 1 and 2, defaced: 3. *Robsert* quartering *Bourchier*; 4. *Bourchier*; 5. *Robsert*. The 1st shield in the foregoing Page should have been described thus; Gu. a Lion ramp. Or, *Robsert*.

Against the eastern wall is the elevated Monument of ANNE, Lady COTTINGTON; which consists, principally, of a sarcophagus and pannelling of black marble, surmounted by an entablature and pediment. Under the latter, within a circular niche, bordered with entwined foliage, is a beautifully-wrought Bust of the deceased, of gilt copper, but assuming the appearance of bronze from the effects of time. On each end of the entablature, is an ornamental candlestick; and within the pannelling beneath, is an inscribed tablet, framed, and sustained by a cherub: all of similar metal to the Bust. *Inscription*:

Dedicated to the memory of ANNE, the pious and beloved wife of FRANCIS Lord COTTINGTON, Baron of Hanworth, in the County of Middlesex, Daughter of Sir Will: Meredith of the County of Denhigh Kn<sup>t</sup>. and of Jane his Wife, Daughter of Sir Tho. Palmer of Wingham in Kent, Kn<sup>t</sup>. and Baronet: who having lived in long and perfect conjugal Affection, dyed full of Christian comfort the 22<sup>th</sup> day of Febr: año 1633, ætatis 33. Having had one Sonne and fower daughters, of which Frances, Elizabeth, and Anne dyed before her; Charles and Anne now living, Año 1635.

Before the basement of the latter, is a table Monument, supported by six pedestals of the

Ionic order, on a step, or ground plinth, in memory of FRANCIS, Lord COTTINGTON, whose Statue, in alabaster, is represented reclining upon his elbow, on a mattress and cushion. He is arrayed in a curious full dress, consisting of a cloak, doublet, trunk breeches, and hose, with shoes fastened by rosettes; and by his side, lies his staff of office. Above, placed on the base of his Lady's monument, is the following *Inscription* and Arms, sculptured in stone:

Here Lyes FRANCIS L<sup>d</sup>. COTTINGTON of Hanworth, who in y<sup>e</sup> Reign of K. Ch: y<sup>e</sup> I, was Chancellovr of His Maties Exchequer, M<sup>r</sup>. of his Covrt of Wards, Constable of y<sup>e</sup> Tower, L<sup>d</sup>. High Treasvrer of England, & one of his Maties Privy Counsell. He was twice Amb<sup>s</sup>sador in Spaine, once for y<sup>e</sup> said King, & a second tyme for K. Ch: y<sup>e</sup> 2<sup>d</sup>. now Reigning, to both w<sup>ch</sup>. hee most signally shewd his Alleagance and Fidelity dvring y<sup>e</sup> unhapy Civill Broils of those Times, and for his faithfull Adherence to y<sup>e</sup> Crowne (y<sup>e</sup> Vsvrpers prævayling) was forc't to fly his Covntry, and dvring his Exile dyed at Valladolid in Spaine on y<sup>e</sup> 19<sup>th</sup> day of Jvne, An. Dñi 1652: Æt. suæ 74: whence his Body was brought and bere interr'd by Charles Cottington, Esq. his Nephew and Heire, An. Dñi. 1679.

*Arms*: sculp. A Fess betw. three Roses, *Cottington*. Supporters: two Falcons, each belled on the dexter leg. Crest: a Buck's Head, coupéd.

The stately Monument of FRANCES, Countess of SUSSEX, aunt to the renowned Sir Philip Sydney, occupies the next division of this Chapel. It is constructed of various coloured marbles, and rises to the height of twenty-four feet. The Countess is represented by a recumbent Statue, lying on two embroidered cushions, tasselled; beneath a recessed arch, under an enriched entablature, supported by two Corinthian columns, and surmounted by obelisks, shields of arms, &c. She is dressed in a large mantle, lined with ermine, a petticoat, boddice, ruff, and quilled coif, with a coronet; the hands are gone: at her feet is a Porcupine, the family Crest, carved in wood. The soffite of the arch is ornamented with pannelled roses; and at the back, are three inscribed tablets, together with scythes, spades, pomegranites, urns, and other emblems, sculptured in relief: On the base and other parts are various mottoes. This Lady was a liberal patroness of learning, and the chief founder of Sydney Sussex College, at Cambridge.

#### *Inscriptions:*

Inclytæ Heroïnæ FRANCISCÆ Comitissæ SUSSEX, ex Nobili et antiqua Sidneiorv' familia ortæ: Illvstrissimo, sapientissimo et hellicosissimo viro domino Thomæ Radclif Comiti

Svsex nuptæ, Fœminæ multis rarissimisque dotibus, tvm animi tvm corporis ornatæ: In sanguine conivctos, in amicis, in parperes, in captivos, et præcipue in verbi Divini ministros liberalitate et charitate præ cæteris svi temporis insigni: Qvæ lectionem sacræ Theologiæ in Ecclesia Westmonasteriensi quotidiè legendâ institvit, et qvinq. milia librarv' per testamentv' legavit, qvibus vel extreretv' Collegiv' novv' in Academia Cantabrigiensi vel (ad augmentv' avlæ Clarensis in eadem Academia) perqvireretv' annvvs censvs: de qvo perpetuò ali possint Magister vnvs, decem Socii et Scholares viginti. Opvs certè præclarv'. et nunqvā satis laudatv'. Vixit annos 58, mort: est ix Martij, et Sepvltæ die xv Aprilis A°. Dñi. 1529.

Here lyeth the most Honorable Ladye FRANCES some-tyrne Countess of Svssex, Daughter of Willm' Sidney of Pencebvrst Knight, Wyfe and Widowe to y<sup>e</sup> most noble, most wyse, and most martiall Gent. Tho: Radclif, Earle of Svssex. A Woman whyle she lyved adorned with many and most rare grifts both of mynde and bodye. Towards God trvlie and zealouslie religious: to her Friends and Kinesfolke most liberal: to the Poore, to Prisoners, and to the Ministers of the Worde of God, allwaies most Charitable.

By her last Will and Testament she institvted a Divinitie Lectur to be redd in this Collegiat Chvrche; and by the same her Testament, gave also fyve thovsande powndes towards the Buildinge of a newe Colledge in the Universitie of Cambridge; with sfficient yerelie revenew for the Fellowes, and xx Schollers, eyther in y<sup>e</sup> same Colledge, or ells in another Hovse in y<sup>e</sup> said Universitie already bvlled, com'enlie called Clare Hall. She lyved 58 yeres, and dyed y<sup>e</sup> ix of Marche, and was bvrjed y<sup>e</sup> xv of Aprile, 1529.

Misericordia et Cbaritate

Beati mortvi qvi in Domino morivntvr.

Omnia plena malis fert Devs vnvs opem.

Veni Domine Jesv, veni cito.

Pietate et Prvdentia.

Fide Conivgali.

Come Lorde Jesvs come quicklye.

*Arms*: sculp. and painted. Quarterly of Eight, viz. 1. Or, a Pheon, Az. *Sydney*; 2. Barry of Ten, Arg. and Gu. a Lion ramp. Or, crowned Party per Pale of the first and second, *Brandon*; 3. Arg. two Bars, and, in Chief, three Escutcheons Sab. *Clunford*; 4. Arg. three Chevrons Gu. a Label of Three Az. on the middle Point a Cres. *Barrington*; 5. Arg. on a Bend Gu. three Lozenges of the Field, *Mercy*; 6. Quarterly, Or and Gu. an Escarbuncle of Eight Rays, Pomette and Florette, Sab. *Magnaville*; 7. Az. a Chev. betw. three Mulletts, Or, *Chetwynd*; 8. Arg. three Lions ramp. Gu. *Baard*. On another shield, now gone, were the same Arms, *Imp*. Quarterly of Eight, viz. 1. Arg. a Bend engr. Sab. *Radcliff*; 2. Or, a Fess betw. two Chevrons Gu. *Fitzwaller*; 3. Arg. a Lion ramp. Sab. crowned Or, within a Bordure Az. *Burnell*; 4. Or, a Saltire engr. Sab. *Botetourt*; 5. Gu. three Lucies, hauriant, Arg.

*Lucy*; 6. Arg. three Bars, Gu. *Multon de Egremond*; 7. Or, Semée of Fleurs de Lis Sab. *Mortimer de Attleborough*; 8. Arg. an Eagle Sab. perching on an Infant in Swaddling Clothes Gu. *Culcheth*.

In the next division, westward, is the Monument of DUDLEY CARLETON, Viscount DORCHESTER, who was employed in various important embassies by the sovereigns James I, and Charles I; the latter of whom advanced him to the office of principal Secretary of State. He died in his fifty-eighth year, on the 15th of February, 1631; and is represented by an alabaster Statue, reclining on a cushion, in his robes and coronet, with his left hand on a sword. The entablature above, is supported by Ionic columns fluted, and surmounted by an open compass pediment, with a shield of arms and supporters. This Monument was erected in 1649, by Nicholas Stone, who, in his pocket-book, as quoted by Walpole, says that he was paid for it, 200*l*. together with an old monument which had been "sett up in the same place, eight years before," for Lady Dorchester. *Inscriptions*:

Æ. M. S. DUDLÆVS CARLETON, Antonij ex Iocosa Goodwin filivs secvndus; Martij A°. Cbristi MDLXXXIII. Brightwelli in Agro Oxoniensi natvs: exactâ variarvm Europæ nationvm, lingvarv', morvm, jvrii', legvm notitiâ qvæsità; frequentib'. pro serenissimâ. Regib'. Jacobo (inclitissimâ. mem<sup>a</sup> atq'.) Carolo (qvi divtissime regnet,) ad Christianos Reges, Principes, Respubl<sup>cas</sup>. Legationibvs svsceptis et absolvtis; primario Negotiorvm secretiorv' & maxime ardvorv' mvnere; sanctiorvmq', Consiliorvm arcanis fideliter æqve ac prvdenter administratis: atq'. ob mvltam virtutem primvm Eqvitis Avrati, post Baronis ab Imbercovrt, ac tandem Vice-comitis Dorcestriæ, titvlo et honore; et (qvod mvlto majvs) omnivm quotqvot videre Amore Ornatus.

Bino (ferente Vitæ cvrricvlo) Conjvgio; priori & divtriori cv' Annâ Garrardâ; posteriori et breviori cvm Annâ Vice-Comito Bayning (vtraq'. et genere & formâ splendidâ vidva) contracto, et altervtro nec sterili nec tamen fertili, Donatus.

Tandem die xv Febr. A°. Cbristi MDCXXXI. Westmonasterij Denatus; Animam Deo, Exuvias Terræ Reddens, Triste svi desiderivm Regi, Regno et Bonis omnibvs Reliquit.

Ex priore Conjvgio, qvæ in aliqvib'. defunctis Legationibvs fida viro vivo fvit, atq'. etiam mortvo, hic sepvlta manet Comes; tvlit pvervm pvcis diebvs hâc lvee frventem. Ex posteriore conjvgio (qvod jam Regis Caroli Secretariivs Primariivs, vix biennio ante obitvm svbjit) in vetero reliqvnt nascitvram. Posthvmam, qvæ & ipsa pvcis mensib'. genitorem ex bâc vitâ in meliorem est svbsecvta.

*Arms*: sculp. Upper Shield: Quarterly, 1st and 4th, on a Bend three Mascles, *Carleton*; 2d, on a Bend three Parrots;



3d, a Pallet wavy betw. six Roses, and Canton Erm. Supporters: an Unicorn and a Tyger. Motto: *Non ad Perniciem*. On the base: 1. Carleton, Imp. on a Fess a Lion pass. guard. Garrard. 2. Carleton, Imp. a Chev. betw. three Roundels, Glenham.

The next Monument, westward, commemorates Sir THOMAS BROMLEY, Knt. who filled the Chancellorship with great credit, during eight years in the reign of Queen Elizabeth, and who died at the age of 57, in April 1587. It consists of a base and plinth, on which are two Corinthian columns raised on pedestals, and supporting an entablature, crowned by the Bromley arms, &c. within a wreath. Between the columns, on an enriched sarcophagus, lies an alabaster Statue of the Chancellor in his robes, with his head on a pillow, embroidered, and his hands as in prayer: at his feet is a Pheasant Cock. Above, at the back of a recessed arch, is an inscribed tablet, with ornamental frame-work surmounted by the official Purse: the latter is sustained by winged boys, and richly wrought with the royal arms of Queen Elizabeth, supported by a Lion crowned, and a Dragon collared and chained; below which are the initials E. R. and a Rose, entwined by a knot. In the spandrils are alto-relievos of Fame and Immortality, bearing trumpets, having small banners attached, inscribed with the letter B; and on the base between the pedestals, are small alabaster statues of the four sons and four daughters of Sir Thomas, by his Lady Elizabeth Fortesque, kneeling on cushions before an altar, on which is an open book: the sons are in armour.

#### Inscriptions:

Consilio, pietate, ac Jvris-prudentia insignis, THOMAS BROMLEY, miles, a serenissima Elizabetha Angliæ Regina in secretivis Consiliis ac summis Cancellari muneribus ascitus, cum octo annis singulæ fide, animi moderatione, ac æquitate ius dixisset, præproprio fato, luctibus bonis omnibus ereptus, hic situs est. Vixit A.º LVII: obiit XII Aprilis, M.D.LXXXVII. Reliquit ex Elizabetha de Fortescorum familia Vxorē superstitēs liberos octo. Henricus filius Patri optimo posuit.

Iustitia et Æquitate.

Labore et Industria.

Studio et Diligentia.

Arms: sculp. and painted: Quarterly, 1st and 4th, Per Fess Indented, Gu. and Or, Bromley; 2d, Arg. on a Chev. within a Bordure, enrailed, Gu. five Bezants, Chetleton; 3d, Arg. on a Fess Sab. betw. six Fleurs de Lis Az.; three Cross Crosets Or; over all a Crescent for Diff. Crest: a Pheasant Cock, Prop.

In the north-west division is the altar Tomb of Sir JAMES FULLERTON, Knt. and his Lady, both

of whom are represented by recumbent Statues of alabaster, but neither the periods of their decease nor the name of the Lady are recorded here. Sir James is in plate armour of Charles the First's time, with loose short hair, and a pointed beard: his head rests on a cushion supported by small angels; and at his feet is an Otter. His Lady wears a large flowing mantle, with a veil thrown back: round her neck is a broad ruff, plaited, with a necklace, and pendant cross. Her head rests on two pillows; and attached to her girdle is a small miniature of her husband in low relief: the only instance probably of the kind in monumental sculpture. The hands of both figures have been broken off and destroyed. At the back of the arch is the following *Inscription*: which has been surmounted by a shield of arms with figures and other ornaments, all which are gone.

Here lyes y<sup>e</sup> remnant of Sir JAMES FULLERTON, Knight: first Gentleman of y<sup>e</sup> Bedchamber to King Charles y<sup>e</sup> First, Prince and King: A gracious Rewarder of all Virtue, a severe Reprover of all Vice, & a profest Renovner of all Vanitie. He was a firme Pillar to y<sup>e</sup> Com'onwealth; a faithfvl Patron to y<sup>e</sup> Catholique Chvrch; a faire Pattern to y<sup>e</sup> British Covrt. He lived to y<sup>e</sup> Welfare of his COUNTRY; to y<sup>e</sup> Honor of his Prince; to y<sup>e</sup> Glory of his God. He died Fvller of Faith then of Feare; Fvller of Resolv'con then of Paienes; Fvller of Honor then of Dayes.

Arms: sculp. and painted, within circular wreaths in front of the Tomb. Quarterly of Four, viz. 1st and 4th, Or, three Otters' Heads, couped, Gu. Fullerton; 2d and 3d, Arg. on a Fess Sab. three Mulletts of the Field: over all an Annulet for Diff. Imp. a Bend engr.

Against the west wall is the elaborate and costly Monument of Sir JOHN PUCKERING, Knt. Lord Keeper of the Great Seal in the reign of Queen Elizabeth, and the successor of Sir Christ. Hatton in that office. It is constructed with different kinds of marble, and was erected by Lady Puckering, whose Statue is lying near that of her Husband, beneath a boldly projecting entablature, supported by two Corinthian columns. Over the Lord Keeper, is a recessed arch, the soffite of which is studded with roses within a double range of pannels; and at the back, are several inscribed tablets with various ornamental sculpture. His Lordship is in his robes, with a large ruff and short curly hair: his Lady wears an ermined mantle, with flowing drapery extended by a hoop, a long stomacher, a ruff, and a hood: both rest on double cushions, embroidered; their hands are gone: at his feet is a fat Buck, or Hart, gilt; at hers, a dexter hand, armed, which seems to have borne a sword, now gone. Similar crests are on

the entablature; which is also surmounted by the figures of a Purse and a Mace Bearer, in habits of the time; together with a balustrade and obelisks, and a central compartment (inclosing a shield of arms and other ornaments,) crowned by a cornice, whereon is a Death's Head, winged, rising from a Sarcophagus, and sustaining an Hour Glass and Balance; thus typifying the Grave, Death, Resurrection, and Judgment. On the base of the tomb, are eight small statues, namely, three sons and five daughters, kneeling before an altar, on cushions: two of them are holding skulls. All the Statues are of alabaster. *Inscriptions:*

*Jurisprudencia, Pietate, Consilio, multisq' aliis Virtutibus insignis JOHANNES PUCKERING, Miles, à serenissima, Elizabetha Angliæ Regina in secretis Consilium, ac summum Magni Sigelli Angliæ Custodis munus assumpsit, cum quatuor annis singulari Fide et Æquitate Ius dixisset, placidè in Domino obdormiens, hic situs est. Vixit annos 52. Obiit 30 Aprilis, 1596.*

*Causarum imperii, et evarum pondere fesso,  
Vivere pœna fuit, mors mihi Somnus erat.  
Divitiæ, fasces, legiones, stemmata, honores,  
Temporis hæc spoliis prædaq' mortis atræ.*

*Hanc posuit statvam dilecto sponsa Marito  
Fœderis et fidei testem pignusq' iugalis.*

*Spero videre Domium in Terra viventium.*

*Arms:* sculp. and painted. Centre Shield: Quarterly of Six, viz. Sah. a Bend Lozengy, cottised, Arg. *Puckering*; 2. Arg. a Mullet Sab. charged with an Annulet, *Assheton*; 3. Erm. on a Fess Gu. three Annulets Or; 4. Arg. three Pallets, Vert; 5. Arg. two Bends Sah. the upper one engrailed, *Lever*; 6. *Puckering*. Motto: *Virtutis incendit vires*. On a small shield on the dexter side of the upper cornice, are the same Quarterings, *Imp.* Sah. three Dew-Rakes, Barwise, Arg. *Chowne*. On the sinister side is the same bearing in a Lozenge.

In the urea, immediately in front of the last Monument, is the Tomb of Sir GILES DAUBENY K. G. and ELIZABETH his Lady, a descendant of the Arundells of Cornwall; the former of whom, according to the Inscription given by Camden, but now obliterated, died May 22, 1507, and the latter in the year 1500. They are both represented by alabaster Statues lying side by side. Sir Giles was Lord Lieutenant of Calais, and Chamberlain to Henry VII, by whom he was advanced to the dignity of Knight of the Garter; and his effigy is decorated with all the insignia of that Order. He is represented in plate armour, curiously sculptured, of the fashion of his age, with his head resting on an helmet, (crested with an holly tree) and his feet on a Lion. His gauntlets and shoes are both plaited; and the bottoms of the latter are

singularly ornamented with bas-reliefs of kneeling Monks, in mournful attitudes. At his left side, is a broken sword having his arms on the pommel, viz. Gu. four Fusils in Fess Arg. His Lady wears a close coif, reticulated, and bordered with flowers and jewellery; a bodice, and a flowing mantle enveloping her feet, which rest upon a wolf and a dog: her hair is long and dishevelled; and her head reposes on an embroidered cushion supported by two small angels. On each side the Tomb, within as many pannellings of starred quarterfoils, are four small shields, which have been once blazoned, but the charges are not visible from the colours having decayed or peeled off: at the angles are twisted columns. On the iron railing inclosing this Tomb is the Daubeny Badge, viz. two Dragons' Wings conjoined by a Knot, Or.

On the south side, is a small mural Monument, in memory of Lieut. Col. CHARLES MACLEOD, of the 43rd regiment of foot, who was killed in the breach at Badajos in Spain, on the 7th of April 1812; aged 26. It was erected by "his brother officers;" and exhibits a figure of Victory, in bold relief, reclining mournfully over a mass of ruined fortification on which is the word BADAJOS.

Nearly adjoining is a pyramidal Monument by Scheemakers, of white and variegated marbles, surmounted by a funeral Urn, in commemoration of Lieut. Gen. Sir HENRY BELASYSE. In front of the pyramid, on a sarcophagus, are two conjoined shields of arms: at the sides are two loose Roman helmets; and on the base is the following

*Inscription:*

In this Chapel Lyes Interr'd S<sup>r</sup> HENRY BELASYSE, of Brancepeth Castle in the County Palatine of Durham, Lieutenant General of the Forces in Flanders under King William the Third; [anno 1695] sometime Governor of Galway, in Ireland, and afterwards of Berwick upon Tweed: Lineally descended from Rowland Belasyse of Belasyse in the County of Durham, Son of Belasius, one of the Norman Generals who came into England with William the Conqueror, and was Knighted by him. He married first, *Dorothy*, Daughter of Tobias Jenkyn, Esq. of Grimston, and Widow of Robert Benson, Esq. of Wrenthorpe, both in the County of York; and by her had Issue, Mary, Thomas, and Elizabeth, all whom he Surviv'd. By his second Wife *Fleetwood*, daughter of Nicolas Shuttleworth, Esq. second Son of Richard Shuttleworth, Esq. of Gawthrop in the County Palatine of Lancaster, he had William his Heir, and Margaret who dy'd in her Infancy. He died the 16. of December 1717 in the 70. year of his Age. Near to him are Buryed his two Ladies, and *Mary* his eldest



Daughter. Also *Mrs. Bridget Belasyse*, Wife of William Belasyse, Esq. only Daughter and Heiress of Rupert Billingsley, Esq. who dyed the 28 of July, 1735, in the 21 year of her Age, leaving an only Daughter.

*Arms*: sculp. and painted. 1. Party per Pale; 1st, Or, a Lion ramp. regardant Sab. *Jenkyn*; 2d, Quarterly, viz. 1st and 4th, Arg. a Chev. Gu. betw. three Fleurs de Lis, Az. *Belasyse*; 2d and 3d, Arg. a Pale engr. cottised, Sab.; 3d, Arg. three Weavers' Shuttles, Sab. Tipped and Furnished with Quills of Yarn, the Threads pendant, Or, *Shuttleworth*. 2. Quarterly, 1st and 4th, *Belasyse*, 2d and 3d, Arg. a Pale engr. cottised Sab.: over all, on an Inescutcheon Arg. within a Cross voided betw. four Lioncels ramp. Sab. armed and langued Gu. five Estoiles, *Billingsley*: the whole Imp. *Billingsley*. *Crest*: a Buck's Head, erased, Arg. armed Or, in the Mouth a Branch of Oak, slipped, Fructed Prop. Motto: *Bonne et Belle Asscz.*

It appears, from the *Slabs* or *Grave-stones* inserted in the pavement, that DAME FLEETWOOD

BELASYSE, "widow and relict" of Sir Henry, died Feb. 26, 1732, in her 56th year; and that MARY, his eldest, but erroneously called his "only daughter," died in her 16th year, on the 9th of Feb. 1695—6. Other Slabs record the interment of WILLIAM BELASYSE, Esq. of Brancepeth Castle, who died Feb. 11, 1769, æt. 72; and BRIDGET, his daughter, who died, unmarried, on the 5th of April, 1774, aged 38 years.

The remaining inscribed *Grave-stones* record the memory of SUSANNAH, Baroness DELAVAL, who died Oct. 1, 1783; SARAH HUSSEY, Countess of TYRCONNEL, ob. Oct. 7, 1800; and JOHN HUSSEY, Baron DELAVAL, ob. May 17, 1808. The Banners, which were borne at the funerals of Lord and Lady Hussey, are hung round the walls.

## ST. JOHN BAPTIST'S CHAPEL.

THIS Chapel, in its arrangements and architecture, is almost exactly similar to that of St. Edmund on the opposite side; but it has no Screen, though it is completely separated from the Ambulatory by the ancient tombs of Abbot Fascet, Bishop Ruthall, and Abbot Colchester, and the more recent monument of Admiral Holmes. The present entrance is on the west, through the small Chapel of St. Erasmus. Some reliques of St. John, and of his father and mother, are said to have been given to this Church by King Edgar. Whoever heard mass at his altar, the place of which is now covered by the cumbrous monument of Lord Hunsdon, had Indulgence for three years and one hundred and forty-five days. The lockers, or ambries, for the plate, vestments, &c. were formed by deep recesses in the north-east wall, and are still remaining. Remnants of the ancient ornamental sculpture, surrounding the interior, are also to be seen in the spandrils of the arches of the same division. They principally consist of a tree with expanded foliage, in which are two Dogs devouring, or tearing, a Flower; and two Doves. On the west side, beneath a slender column that divides the pannelling, is a rudely-sculptured corbel-figure, or bracket; which, from the ground, bears a general resemblance to the Bust of the immortal Shakspeare.

## MONUMENTS IN THIS CHAPEL.

In the first division to the north, under an ancient low-pointed arch is the altar Tomb of Sir THOMAS VAUGHAN, who was private Treasurer to Edward IV, and Chamberlain to his eldest son. His figure engraven in *Brass*, in plate armour, with his hands as in prayer, appears on the Tomb rest-

ing on his helm and mantling: the crest is an Unicorn's head, couped and crowned. He wears a long sword pendant from the middle of his belt: the feet are gone, as are likewise all the shields, except one, and other ornaments, with which the Tomb was formerly inlaid. Of the following

*Inscription*, as given by Keepe, the words in black letters alone remain

— Thomas Vaughan — et Thesaur.

*Camer. Edwardi quarti, ac Camerata' Principis et Primogeniti dicti regis: requiescat in pace. Amen.*

*Arms:* engraven on brass. Quarterly, 1st and 4th, a Saltire, *Vaughan*; 2d and 3d, three Fleurs de Lis, a Bend engrailed. Traces of the same arms appear over the middle of the arch in front. In the spandrels at the sides are two other shields, but it seems most likely that they had no original connexion with this monument: that on the dexter side bears Sab. a Pin-fold, Or; the other charge cannot be ascertained.

On the north side, is the mural Monument of Colonel EDWARD POPHAM, and ANNE his Lady; whose Statues, in alabaster, appear leaning in thoughtful attitudes on a cushion placed on an altar beneath an open canopy, having expanded curtains supported by two pilasters of the Ionic order. The Colonel died at Dover, Ang. 19, 1651, and was buried here on the 24th of September. He is represented in plate armour, with a sash and sword: his helmet and gauntlets are placed on the middle of the cushion. His Lady is in a Cypress veil with a pointed stomacher and flowing drapery: her hair is dishevelled. There are two shields of arms remaining; but no appearance of an Inscription, a circumstance which is thus accounted for by Dart, (*"Westmonasterium,"* Vol. I. p. 188) who derives his information from Keepe, but has restated it in a strain of virulent declamation of his own. After saying that the Inscription was on the "marble table," in front, he continues thus:—"After the Restauration, when the poisonous inhabitants, who had usurped a burial here among the kings, were cast out into the field, this Monument, like the others, was ordered to be defaced: but upon application made to his Majesty King Charles, by some of the Lady's relations who had served the Royal Party, it was suffered to remain, only the Inscription was turned inward."—This story is again told on the engraving which accompanies his account, yet the main circumstance is not true. There is no Inscription whatever on the inner side of the tablet: but some faint traces of letters may, on a close inspection, be distinguished on the outer side. It is not improbable therefore, but that the Inscription was actually defaced; though to satisfy the applicants, a different report was circulated. It would seem also from an old Print in the *"Antiquities of St. Peter's,"* that the canopy was originally surmounted by a large shield of arms, containing upwards of thirty quarterings, with mantling, and a crest; viz. a Buck's Head: but nothing of this remains. Noble calls Popham "one of the Parliament Generals at sea," and

styles him "a brave man, but passionate, and violently attached to independency." His body was taken up after the Restoration, and interred elsewhere by his friends. His Lady was the daughter of William Carr, Esq. groom of the Bed-chamber to James the First.

*Arms:* sculp. and painted. 1. Arg. on a Chief Gu. two Bucks' Heads, cabossed, Or, a Cres. for Diff. *Popham*; Imp. Gu. on a Chev. Arg. three Mulletts Sab. *Carr*; 2. *Popham*, with an Inescutcheon Or, charged with a Lion ramp. double quevé Gu. On a third shield, now gone, was *Carr*, Imp. Gu. on a Chev. Arg. a Lion ramp. Sab. *Brooke, Lord Cobham*.

In the north-east division is a curtain-like mural Tablet, surmounted by a shield of arms, mantling, &c. in commemoration of THOMAS CAREY, Esq. brother to the last Earl of Monmouth of that family, who was one of the gentlemen of the Bed-chamber to Charles the First. *Inscription:*

H. S. E. Magnæ stirpis Vir, majoris Indolis, THOMAS CAREY: qui obiit Anno Ætatis suæ xxxiii<sup>o</sup>. Quod est Nobilitatis, Comitibus Monmouth, filius natu secundus; quod vero Virtutis illustre Documentum, quod Carolo primo Regi, cui a Cubiculis serviebat, erat Dilectissimus, cujus Pio in affectu, usque Superstes, non ante Annum 1648; (quo omnia eximia interire necesse erat,) Penitus defunctus est. Nobilissima Familia, quasi natura in eo formando, totas prosapiæ Vires, prodiga conspississet, Herede deficiente Masculo, Expiravit, Extincto est. Abi Viator luctusq'. & Venerationis styporem misce.

*Arms:* sculp. Quarterly of Four, viz. 1. On a Bend three Roses, *Carey*; 2. England within a Bordure, *Holland, Earl of Kent*; 3. a Fess betw. six Cross Crosets, *Beauchamp*; 4. Chequie, a Chev. Erm. *Newburgh*. *Crest:* a Swan rising crowned.

Below Carey's tablet, on the step that goes round the interior, and partly built into the wall, is an ancient Tomb of grey marble, presumed to contain the remains of HUGH and MARY BOHUN, two children of Humphrey Bohun, Earl of Hereford and Constable of England, by the Lady Elizabeth, fourth daughter of Edward the First. The only difficulty in this appropriation arises from Camden (*Vide "Reges" &c.*) who mentions their sepulchre as being the first on the left on entering the Chapel; his words are,—*"in primo sepulchro à sinistra in ingressu;"*—yet from every appearance, that situation, even in his time, must have been occupied by the tomb of Sir Thomas Vaughan, as it still is. We must conclude therefore that Camden was inaccurate; for the evident antiquity of the Tomb in question, and its extreme shallowness, (the hollow, or containing part being only twelve inches deep,) connects it more particularly with the above



children than with any other persons. It is delineated in PLATE LXI, H: the small arches which surround it are of a peculiar form, and the capitals and bases of the pillars are preposterously large. There is no similar Tomb in the Abbey Church; and the only one, perhaps, which approaches it in the shape and appearance of the surrounding arches, which have trefoil heads, is that of Archbishop Theobald, at Canterbury.

Against the east wall is the costly and elaborate Monument of HENRY CAREY, Baron HUNSDON, K. G. first Cousin and Chamberlain to Queen Elizabeth, and one of the most accomplished gentlemen of his time. He died on the 23d of July 1596, aged seventy-one; and was here interred together with ANNE, his Lady, the daughter of Sir Thomas Morgan. His sickness was supposed to be occasioned by the long delay of expected promotion; and the Queen, who is well known to have bestowed the honours of the Peerage with a sparing hand, created him an Earl when on his death-bed, and commanded the Patent and Robes to be placed before him. He replied, "it was then too late:"—he felt himself dying, and declined the acceptance of the proffered dignity.—This Monument was erected by his eldest son, and is perhaps the most lofty structure of the kind in the whole kingdom, its height being thirty-six feet. It is principally built with alabaster and fine marble, and has been sumptuously gilt and painted. Its design is architectural and complex: composed from the Corinthian order, and rising from a basement of three steps, it consists of two principal stories, surmounted by a balustrade and a semi-octagonal dome, crowned with a Swan. The lower story is formed by two large columns on each side, and as many pilasters, sustaining a boldly projecting entablature; beneath which is a deeply recessed arch, containing a sarcophagus, and four obelisks sculptured with shields of arms in high relief. The soffite displays a double range of pannelling with roses, &c. and at the back of the arch are three other shields, with an inscribed tablet, and a variety of emblematical ornaments. In the flats between the pilasters is a similar variety of sculpture; and in front immediately before each intercolumniation stands a large and lofty obelisk, richly sculptured with military weapons and trophies; as helmets, morions, cuirasses, gauntlets, shields, spears, lances, bows and arrows, braced and kettle drums, flags, &c. The second story consists of a middle compartment, displaying the Carey arms, quarterings, and supporters, between two columns on each side sustaining an architrave and cornice; and two side

divisions, each consisting of a small sarcophagus, thickly sculptured with pomegranites, supported in front by three columns, and surmounted by crests and obelisks. The impostes and capitals of the large columns of the lower story, shew some considerable, and apparently, dangerous fractures, arising from the vast weight of the superstructure.

*Inscription:*

Sepultvræ Familiæ de Hunsdon Consecratvm.—In Dño hic obdormit HENRIC' CAREY, Baro de HUNSDON, villæ Berwici limitiq'. tam orientalis quam medii versvs Scotiam, olim Præfectvs: Pensionarior'. generosor'. Capitanevs: Forrestar. cis Trentam Jvsticiarivs symmvs: Garteriani Ordinis, eqves avratvs: Dñæ E. Elizabethæ Camerarivs: a sacris Consiliis, eidemq'. Consobrinvs. Vnaq'. cv' illo conditvr ANNA Vxor charissima, filia Thomæ Morgan, Eq'. avrati, qvæ plvres illi Liberos pep'it, è qvibvs svnt svp'stites, Georgivs, Johês, Edmvdvs, Robertvs, Eqvites avrati: Catharina Comitissa Nottinghamiæ, Philadelphæ Baronissa Scrope, & Margareta Dña Hoby. Obiit 23 Jvlii, 1596. Ætatis, 71.

Patri optimo Georgivs Carey filivs, Baro de Hunsdon, ordinis Garterii socivs, Vectæ Insulæ Præfectvs R. Eliz. Camerarivs, et a sacris Consiliis: Maritoq'. charissimo Anna vxor, Honoris et Memoriz, ergo sibiq'. & svjs mortalitatis memores poservnt.

*Arms:* sculp. and painted. Upper Shield, within a Garter: Quarterly of Twenty, viz. 1. Arg. on a Bend Sab. three Roses of the Field, a Crescent for Diff. *Carey*; 2. Sab. two Bars Nebule Ermine, *Spencer*; 3. France and England, Quarterly, within a Bordure Gobony Arg. and Az. *Beaufort*; 4. Az. a Lion Ramp. Guard. betw. five Fleurs de Lis, Arg. *Holland*; 5. England, within a Bordure Arg. *Holland, Earl of Kent*; 6. Or, two Bars Gu. three Torteaux in Chief, *Wake*; 7. Gu. a Fess betw. six Cross Croslets Or, *Beauchamp*; 8. Chequie Or and Az. a Chev. Erm. *Newburgh*; 9. Gu. a Chev. betw. ten Crosses Patée Arg. *Berkeley*; 10. Or, a Fess betw. two Chevrans Sab. *Lisle*; 11. Gu. a Lion Pass. Guard. Arg. crowned Or, *Gerard*; 12. Arg. a Chev. Gu. betw. three Bulls' Heads, coupéd, Sab. armed Or, *Bullen*; 13. Quarterly Sab. and Arg. *Hoo*; 14. Az. three Sinister Hands, coupéd at the Wrists, Arg. *Malmain*; 15. Az. a Fret Arg. and Chief Gu. *St. Leger*; 16. Az. a Fess betw. six Cross Croslets Or, *St. Omer*; 17. Erm. on a Chief Sab. three Crosses Patée Arg. *Wichingham*; 18. Or, a Chief Indented Az. *Ormond*; 19. Gu. three covered Cups Or, *Butler*; 20. Arg. a Lion Ramp. Sab. crowned Gu. *Rochford*. *Crest:* a Swan rising, Prop. *Supporters:* dexter side; a Goat, Sab. armed and unguled, gorged and chained, all Or: sinister side, an Unicorn Sab. armed, gorged and chained, all Or. *Motto:* *Comme ie trouve*.

On the Entablature: Dexter side: Quarterly of Twenty: viz. Sixteen the same as the above, (*St. Leger, St. Omer, Wichingham, and Butler*, being omitted;) and four others inserted, namely; 1. Or, three Piles in Point Az. *Brian*; 2. Arg. a Chev. Gu. *Teies*; 3. Or, a Cross Gu. and Label of three Points Az. *Digod*; 4. Arg. two Bendlets Wavy Sab. *Stapleton*. Sinister side: Quarterly of Twenty, viz. all as the foregoing, *Imp.* Quarterly of Seven, viz. 1. Quarterly Gu. and Arg. the 2d and 3d charged with a Fret Or; over all, on a Bend Sab. three Escallops of the First, *Spencer*, ancient coat; 2. Az.



a Fess, bumette, Erm. betw. six Sea-mewes' Heads, three and three, erased, Arg. *Spencer*, granted in 1504; 3. Gu. three Stirrups in Pale, strapped, Or, *Deverell*; 4. Or, on a Cross Gu. five Estoiles Arg. *Lincoln*; 5. Arg. a Chev. betw. three Cinquefoils, pierced, Gu. *Warsteede*; 6. Erm. on a Chev. Gu. five Bezants, in Chief a Cres. of the Second, *Graunt*; 7. Arg. on a Bend Gu. betw. two Lions Ramp. Sab. a Wyvern, with the Wings overt, of the First, *Rudings*.

At the back of the Arch: 1. *Carey*, with a Cres. for Diff. charged with another, *Imp.* Party per Pale Az. and Gu. three Lions Ramp. Arg. *Morgan*; 2. *Carey*, *Imp.* *Bullen*; 3. *Carey*, *Imp.* Sab. two Bars Nebule Erm. *Spencer*, modern coat.

On the four Obelisks, near the Sarcophagus, there are forty-eight Shields, each with a distinct bearing; and sixteen of them are under Coronets. The colours are now mostly faded or scaled off, but were originally as follow; commencing on the north side of the dexter Obelisk: the names are given as sculptured over the Shields: 1. *Brian*; 2. *Carey*; 3. *Spencer*, modern; 4. Arg. three Eagles displayed Gu. *Cvrey*; 5. Or, two Bends Wavy Sab. *Brver*; 6. Or, three Bars Gu. *Meschems*; 7. Barry of Ten Gu. and Arg. a Lion Ramp. Sab. *Estotiville*; 8. *Wake*; 9. Barry of Six Or and Az. a Bend Gu. *Gavnt*; 10. *Holland*; 11. *Beayford*; 12. *Kent*; 13. *Stapton*; 14. Sab. three Mulletts Or, a Chief Indented Erm. *Bracton*; 15. Sab. a Chev. Barry Nebule Arg. and Gu. *Hanckford*; 16. *Teies*; 17. *Barkley*; 18. Arg. two Bars and a Canton Az. on the last a Cinquefoil Or, *Pipard*; 19. Arg. a Lion Ramp. Sab. crowned Gu. *Rochford*; 20. *Ormond*; 21. *Hoo*; 22. *Butler*; 23. *Bullen*; 24. Or, a Lion Ramp. Gu. on a Chief of the Last a Swan Naïant betw. two Annulets Or, *Carict*; 25. *St. Leger*; 26. Quarterly Or and Az.: over all on a Bend Gu. three Escallops Arg. *Fastoff*; 27. Gu. a Fess betw. three Crescents Arg. *Holway*; 28. *St. Omer*; 29. *Malmain*; 30. *Wichingham*; 31. Arg. a Lion Ramp. Az. a Chief Gu. *Walthof*; 32. Sab. three Garbs, Arg. *Macmvrch*; 33. Quarterly Or and Az. a Bordure Vaire, *Fütz-John*; 34. *Bigod*; 35. Party per Pale Or and Vert, a Lion Ramp. Gu. *Marshall*. 36. Or, six Lions Ramp. three ascending from the base up the Dexter side, and three up the Sinister, Sab. *Strongbow*; 37. Az. a Chev. Arg. betw. three Pears, Or, *Orchard*; 38. Arg. two Lions Pass Az. crowned Or, *Casneto*; 39. Or, two Bars Gu. *Harcourt*; 40. *Lisle*; 41. *Gerard*; 42. Party per Pale Or and Gu. three Roundels counterchanged, *Abbot*; 43. Arg. two Bars Gu. *Mandvit*; 44. *Beavchamp*; 45. (now gone, but was) Arg. a Maunch Gu. *Tony*; 46. Sab. a Bend Ragule, coupé, Vert, *Gware*; 47. Chequie Or and Az. a Chev. Erm. *Warwick*; 48. Lozengey Or and Az. within a Bordure Platte, Gu. *Newburgh*.

*Crests* on the upper story: 1. A Swan rising, *Carey*; 2. an Unicorn's Head, collared, *Butler*; 3. on a Chapeau, a Lion pass. guard. Or; 4. out of a plumed Coronet, a Swan's Head, *Carey*; 5. a Mitre, sculptured with the Berkeley arms, *Berkeley*; 6. a Bull pass. quarterly Arg. and Sab. armed Or, *Hoo*; 7. a Bull's Head, Sab. armed Or, *Bullen*.

On the south side is the altar Tomb of Abbot WILLIAM DE COLCHESTER, the principal events of whose life have been detailed in the former Volume: he died in October, 1420. His Effigy, sculptured in freestone, but much disfigured, lies upon the tomb: the countenance is stern and ill favoured; and it derives additional harshness from half the nose being broken off. His vestments have been very rich, and his gloves and mitre highly ornamented with jewellery; on the mitre are the initials *W.C.* and the same letters, several times repeated,

are inscribed on his cushion. His pillow is supported by two angels: and at his feet is a Spaniel. Round the tomb are pannellings of starred quatrefoils, inclosing shields, the blazonings of which have entirely peeled off.

On the next Tomb, westward, is the cumbent Statue of THOMAS RUTHALL, Bishop of DURHAM, who, having been private Secretary to Henry the Seventh, was employed by his successor in divers embassies. His decease, according to Bishop Godwin, was occasioned by excessive chagrin at his own imprudence, in having sent to the King, by mistake, a richly bonnd Book, containing an Inventory of all his effects and riches to an immense amount, instead of another Statement similarly bonnd, which he had been required to draw up respecting the general affairs of the kingdom. He died at Durham Place in the Strand, on Feb. 4, 1522, and was interred on this spot. "Some years after," says Anthony Wood ("*Athenæ*," Vol. I. p. 566.) "was a fair tomb built over his grave, with his Statue mitred and crested, and a small inscription on it, but false as to the year of his death." The *Inscription* now upon the tomb, is painted on the southern verge, and cannot, without difficulty, be read; it is as follows, but the date is gone:

Hic jacet THOMAS RUTHALL, *Episcopus Dunelmensis et Regis Henrici Septimi Secretarius*, qui obiit — —

Ruthall's Statue, which is of soft freestone, has been so wantonly mutilated, as almost to become a shapeless mass: his pillow is supported by two angels, and at his feet is a lion; all which are alike defaced. Over this figure was, originally, an handsome Canopy, nearly resembling Abbot Fascet's, but more elaborately groined; every part of which has been destroyed; except two shields, surmounted by helmets and crests, (sculptured in full relief,) that ornamented the centres of its respective sides: one of these is now placed upon the stone coffin on Fascet's tomb; the other is affixed over the west end of Ruthall's tomb, and has the following sentence below the arms:

Dat' Ano Dn'i 1524.

*Arms*: sculp. On the Tomb, south side; on shields in starred quatrefoils: 1. The first bearing was intended for the *See of Durham*, viz. a Cross betw. four Lions ramp. but the sculptor from error, has made the Lions combattant; 2. a Cross Patée betw. four Birds, in Chief two Roses slipped, *Ruthall*; 3. *See of Durham*, *Imp.* *Ruthall*; 4. an Helmet surm. by a Mitre, with a wide-spreading Plume, rising from a Ducal Coronet; 5. *See of Durham*. At the head of the tomb: *See of Durham*, *Imp.* *Ruthall*. Crest: on an Helmet plumed (with mantling) a Mitre rising from a Ducal Coronet.





Engraved by W. Woodcut, from a Drawing by J. P. Vade.

# WESTMINSTER ABBEY.

VIEW IN THE CHAPEL OF ST JOHN THE BAPTIST.

Shewing the Tombs of Bishop Ruthall, Abbot Flaccet &c

To the VERY REVEREND JOHN IRVING D. D. Dean of Westminster &c &c This Plate is respectfully inscribed by J. P. Vade.

London, Published No. 1180 by Longman & Co. Paternoster Row

Printed by J. & J. B. Smith





The Monument of GEORGE FASCET, Abbot of Westminster, though of an earlier date and similar stone to that of Bishop Ruthall, is in much better preservation. It consists of an altar tomb, surmounted by a low-arched, open canopy, which has had an embattled cornice on each side, but the northernmost has been destroyed. Several expanded leaves in high relief are sculptured on the frieze, together with a cipher of G. F. and in the spandrels, on shields amidst foliage of different species, are the arms of Fascet and of the Abbey. The same bearings, with others, appear on the tomb in pannellings of starred quatrefoils; and, on the southern ledge, are remains of the following *Inscription*, painted: but the words in Italics (here supplied from Camden) cannot now be read.

Hic jacet GEORGIVS Fascet, quondam Abbas Westmonasteriensis, qui obiit anno Dni — —.

*Arms*: sculp. 1. Two Keys in Saltire; 2. Abbey of Westminster; 3. Edward the Confessor; 4. Between three Ermine Spots, three Swords, the pommels meeting in the Feas Point, the blades diverging towards the Dexter, Sinister, and Base, Fascet.

On the Tomb of Abbot Fascet has been placed an ancient *Stone Coffin*, which is generally supposed to contain the remains of THOMAS MILLYNG, Bishop of Hereford; who was promoted to that See from the Abbacy of Westminster by Edward IV, in reward, principally, for the services which he had rendered to his Queen when in sanctuary in this Church; and to whose eldest son, afterwards Edward V, he himself and the Prior had stood Godfathers. It appears from Camden, that this Prelate was buried in the middle of the Chapel, his words being—"situs est in medio Sacelli;"—and it has been reasonably conjectured, that when the large tomb and vault were made here for the Earl of Exeter and his wives, in the reign of James I, that Millyng's Coffin was taken up, and placed upon Fascet's tomb. Dart, on the contrary (Vide "*West.*" Vol. I. p. 191) considers it to be the Coffin of Abbot Richard de Crossley, or more properly Crokesley, who died in Henry the Third's time; and whose body, he says, having been removed from the decayed Chapel of St. Edmund the Archbishop, (which had been originally built by Crokesley, near the north door) into that of St. Nicholas, was again disinterred in the reign of Henry VI, "and seen in a Stone Coffin whole and sound, dressed in his mass habit." To strengthen his opinion, he further states, that "Stone Coffins were very rarely, or never, used here in the 14th century;" and as "a firmer proof" of the antiquity of that in question, refers to the

"three or four oak-boards, once the inward chest, fallen upon each other, and now lying at the bottom." It may be urged, in reply, that the tomb of Fascet was not erected when Abbot Crokesley's Coffin was a second time taken up, and therefore could not have become the place of its deposition; and that Camden would doubtless have noticed it, had it been there when he wrote. The period, too, of the disuse of Stone Coffins, was by no means so remote as Dart conceives. We have many instances that they continued to be used through the whole both of the 14th and 15th centuries, and ouc, at least, so late as the 16th century; for Browne Willis informs us (Vide "*Cathedrals.*" Vol. II. p. 59), that the body of William Smith, Bishop of Lichfield, who died Jan. 2, 1513, and had been buried in his own Cathedral, was afterwards found in a Stone Coffin. Millyng's Coffin is broken into three parts, crosswise; but the lid, on which has been sculptured a Cross Fleury, rising from three steps, is nearly entire. The Coffin is six feet nine inches long: some bones, with a quantity of dust, and remnants of cere-cloth, remain at the bottom.

The tombs of Bishop Ruthall and Abbot Fascet, with Bishop Millyng's Coffin, &c. are delineated in PLATE III.

Near Fascet's tomb, but against the west wall, is the Monument of Mrs. MARY KENDALL, who died in the reign of Queen Anne, and is represented in the dress of her time, kneeling, between two Corinthian columns of red-veined marble, supporting a cornice, surmounted by a lozenge shield, and an open circular pediment. The figure is of alabaster.

#### *Inscription:*

Mrs. MARY KENDALL, Daughter of Thomas Kendall, Esq, and of Mrs. MARY HALLET, his Wife, of Killigarth in Cornwall, was born at Westm'. Nov. 2. 1677; and dy'd at Epsome, March 4, 1709—10: having reach'd the full term of her blessed Saviour's life; and study'd to imitate His spotless example. She had great virtues, and as great a desire of concealing them: was of a severe life, but of an easy conversation; courteous to all, yet strictly sincere; humble, without meanness; beneficent without ostentation; devout, without superstition. These admirable Qualities, in which she was equall'd by few of her sex, surpass'd by none, render'd her every way worthy of that close union & friendship, in which she liv'd with the Lady Catherine Jones; and in testimony of which she desir'd, that even their Ashes after Death might not be divided: and, therefore, order'd her Selfe here to be interr'd, where, she knew, that excellent lady design'd one day, to rest, near the

grave of her Belov'd and religious Mother, Elizabeth, Countess of Ranelagh.

This Monument was erected by Cap<sup>t</sup>. Charles Kendall.

*Arms*: painted. Quarterly, viz. 1st and 4th, Arg. a Chev. Sab. betw. three Dolphins, naiant. Prop. *Kendall*; 2d and 3d, Or, a Chief Gu. over all, on a Bend engr. Sab. three Bezants.

In the middle of the area is the ponderous Tomb of that eminent statesman THOMAS CECIL, *Earl of Exeter*, and his two Ladies, DOROTHY NEVILLE and FRANCES BRYDGES: the Earl died in his eightieth year, on Feb. the 7th, 1622; his first wife, Dorothy, on May 22, 1608; and his second, Frances, in 1663, aged 83 years. This Tomb, which is about four feet high, is covered by two large slabs of black marble, each seven feet ten inches in length, and upwards of four feet in breadth: round the sides are thirteen shields of arms, sculptured in white marble, within laurel wreaths, each compartment being separated by Corinthian pilasters, coupled. The Earl and his first Countess are represented by cumbent Statues of white marble, with their hands (now broken) as in prayer, and their heads resting on enormous cushions, tasselled. The former wears the collar, George, and mantle of the Garter; with a ruff, broad sash, sword, trunk breeches, and shoes tied with ribands: his hair descends in short curls from a close coif, embroidered; and he has a long rounded beard: at his feet, on a torse, is a garb supported by two Lions rampant. His Countess, who lies on the right, is in her robes of state, with a broad laced frill round her neck, and her hair coubed back, and high, over her forehead, with drapery behind: at her feet is a Griffin passant. The vacant space on the Earl's left hand, is traditionally said to have been intended for the Statue

of his second Countess; but that she disdainfully refused to suffer it to be placed in that situation. The following *Inscription*, in raised letters, surrounds the verge of the Tomb; but it is not correct in respect to the Lady Brydges, who was buried at Winchester.

THOMAS CECILL Comes EXETER, Baro de Bvrleigh, Ordinis Garterii Eqves, Regi Jacobo a Sanctioribus Consiliis, cum charissimis dvabus Vxoribus eivs, Dorothea Nevill ex Nobili Domini Latameri Familia, et vna ex Cohæredibus prima Vxore: et FRANCISCA BRIDGES, ex Nobili Familia Chandois, secvnda Vxore; cum firma spe Resvrræctionis, hoc in Monvmento compositi, Obdormivnt.

*Arms*: sculp. West side: 1. Centre shield; Quarterly of Six, viz. 1st. Barry of Ten, six Escutcheons, three, two, and one, each charged with a Lion ramp. *Cecil*; 2d. a Lion rampant supporting a Tree eradicated, *Winston*; 3d. a Plate betw. three Towers triple-towered, with ports displayed, *Cairlean*; 4th. on a Bend, cottised, three Cinquefoils, *Eckington*; 5th. a Chev. betw. three Chess Rooks Erms. *Walcat*; 6th. *Cecil*: all within a Garter. 2. *Cecil*, Imp. on a Cross a Leopard's Head, a Cres. for Diff. *Bridges*; 3. *Cecil*, Imp. Quarterly of Four, viz. 1st. On a Saltire an Annulet, *Neville of Latimer*; 2d. Lozengy, on a Canton Party per Pale Erm. and Or, a Ship at Anchor, *Neville, the Admiral*; 3d. a Fess betw. six Cross Crosets, *Beauchamp*; 4th. Quarterly, in the first quarter a Mullet, *Vere*. South side: 1. Three Swords, Points in Base, a Cres. for Diff. *Pawlet*; Imp. *Cecil*: 2. a Griffin sergreant holding an Escutcheon between his fore legs charged with the like bearing; Imp. *Cecil*; 3. a Saltire between thirteen Crosses Patée, *Hickman*; Imp. *Cecil*. East side: 1. a Bend engrailed between six Billets; Imp. *Cecil*: 2. a Chevron between three Garbs; Imp. *Cecil*: 3. On a Pale an Eagle displayed; Imp. *Cecil*: 4. *Cecil*, a Martlet for Difference, Imp. a Fess between two Roundels in Chief and a Martlet in Base. North side: 1. *Cecil*, a Mullet for Diff. Imp. Fretty, a Canton Erm. *Nael*: 2. *Cecil*, a Cres. for Diff. Imp. on a Chev. betw. three Roses slipped, as many Fleurs de Lis, *Cope*: 3. *Cecil*, a Label of three for Diff. Imp. Quarterly of Four, viz. 1st and 4th, two Bars, on a Chief, Quarterly 1 and 4, as many Fleurs de Lis, 2 and 3, a Lion pass. guard. *Manners*; 2d and 3d, three Water Bougets, *Raas*.

## CHAPELS OF ST. ERASMUS AND ABBOT ISLIP.

WHETHER these Chapels were, at any time, conjoined in one, it is now, perhaps, impossible to ascertain; but there has, evidently, been a large opening in the masonry, through which the Statue of St. Erasmus must have been fully visible to any person, praying near the altar in Islip's Chapel, the place of which is now covered by Sir Christopher Hatton's monument.

ST. ERASMUS' CHAPEL is the smallest in the whole Church; and, from its peculiar situation, would seem to have been constructed within one of the main piers. It appears to have been fitted up about the reign of Richard the



Second; as may be conjectured from the character of the decorations. The entrance is formed by a low-pointed arch, the mouldings of which spring from small clustered pillars, and on each side is a demi-angel bearing a sculptured shield; that on the right being charged with old France and England quarterly, viz. Semée of Fleurs de Lis, and three Lions passant guardant; and that on the left with the arms of St. Edward the Confessor: Above the doorway is inscribed, *SANCTUS ERASMUS* in golden letters. Still higher, and wrought in fine alabaster, is a most beautifully-decorated *Niche*, with an enriched triple-headed canopy in the Pointed style, surmounted by a moulding of vine branches, and crowned by a range of trefoil-like foliage. The groining of each division of the canopy is elegantly diversified; and the finials and pierced arches above, with the double buttresses on each side, and their various members, are all most delicately, as well as elaborately, sculptured. At the base is a pannelling of quatrefoils in squares, with a gilt rose or other flower within each; and a row of small heads and flowers over it: beneath, is an imperfect inscription, of which the words — — *ERASMUS — EP' A — —* are all that can now be distinctly traced. On each side is a large S, with an I piercing the centre; an *Eye*, with a Hand holding a *Slip*, or Branch; and the word *ISLYP*: thus testifying this admirable composition to have been erected by the Abbot Islip. The recess of the Niche is now occupied by a marble tablet for a Bishop of Londonderry; to admit which the rich tracery at the back has been disgracefully mutilated\*.

This Chapel consists of two parts, each measuring about five feet, by five feet six inches; but differently ornamented. The vestibule, or entrance division, has pannelled arches with tracery on each side, and a groined roof, with eight small bosses at the intersections, sculptured alternately with roses, and small heads issuing from clouds; and in the centre, the Virgin, praying, borne up by four cherubs, and surrounded by eight others also, in clouds. The outer rib of the groining on the north-east side springs from a rude capital, having a shield below it, painted with the arms of St. George, viz. Argent, a Cross Gules. The Chapel itself, which rises by a step, has a

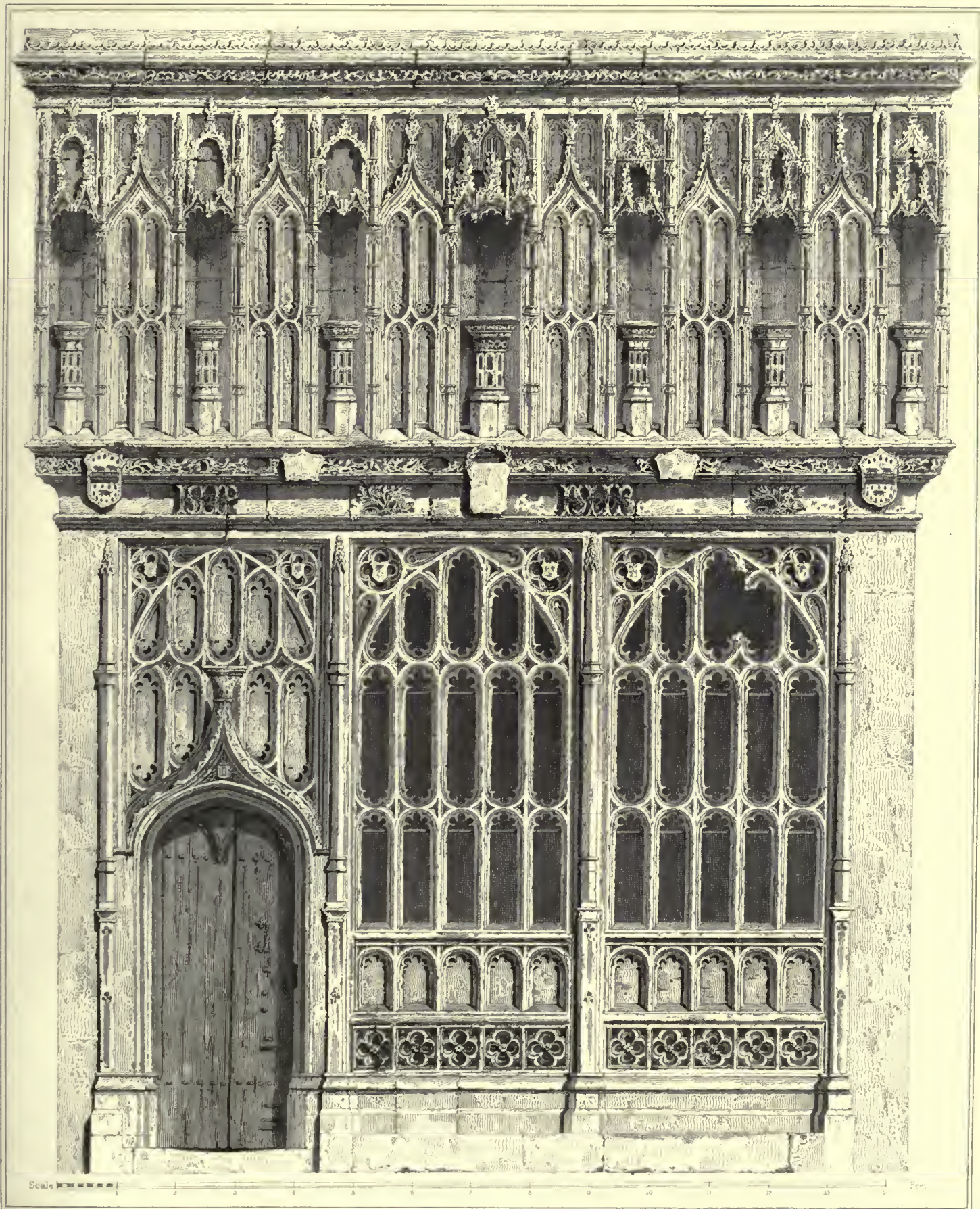
\* In the View of the Niche and Canopy, *PLATE XLVIII*, which forms the engraved Title-page to the present Volume, the tablet has been omitted, as having no connexion with the ancient work.

groined roof, ornamented with various bosses of roses and foliage; the ribs on the west side, spring from corbel-heads. On the north side is a large niche, with a bracket or pedestal, and the remains of fastenings of a Statue of St. Erasmus, with rays painted on the wall, as emanating from the head, and a kind of rude outline to give relief to the figure. Some of the mouldings have been gilt, and others painted red; and on the sinister side, about the height of the springing of the arch, a painting of a White Hart, couchant, regally gorged, with large spreading antlers, may be distinctly traced. All the walls have been painted, and thickly powdered with golden Fleurs de Lis; but the gold having nearly every where peeled off, they now appear like coarse stencilling. In the east wall is an aperture for a piscina: on this side the Chapel opens into that of St. John Baptist by a circular arch. According to the Golden Legend, St. Erasmus "was come of noble and of grete kynred, and was not onely gentyll by hys byrthe, but also in dedys and condycions." He was chosen Bishop of Campagna, and after suffering many tortures by command of the Emperor Dioclesian, was put to death. He was then "ledde," says the Legend, "through the heyghte of Heven into the uppermost place, where he stondeth wyth God wyth alle the hooly companye."

ISLIP'S CHAPEL was one of the original Chapels surrounding the eastern part of this Church, and corresponding with that of St. Benedict on the opposite side; but it was altered into its present form by Abbot Islip, about the end of Henry the Seventh's reign, or in the early part of that of his successor. It was anciently separated from the area by a complete stone *Screen* beautifully executed in the Pointed style, but a large portion of the eastern side has been long cut away to admit a new entrance of wood; the original doorway which opened into the staircase leading to the Oratory over the Chapel having been walled up\*. This Screen consists, in the upright, of two principal divisions. The lowermost division is separated by buttresses into three compartments, viz. a low-arched doorway (leading to the staircase), with a bracket for a statue, and pannelled tracery above it; and two windows, each consisting of three ranges of pierced arches, rising from a pannelled basement, with quatrefoils in squares beneath charged with roses and

\* In the accompanying print, viz. PLATE XXIV, the Screen is represented as being wholly of stone. In some Drawings on a Vellum Roll relating to Abbot Islip, now in the possession of the Antiquary Society, all the upper niches of the Screen are represented as containing figures,





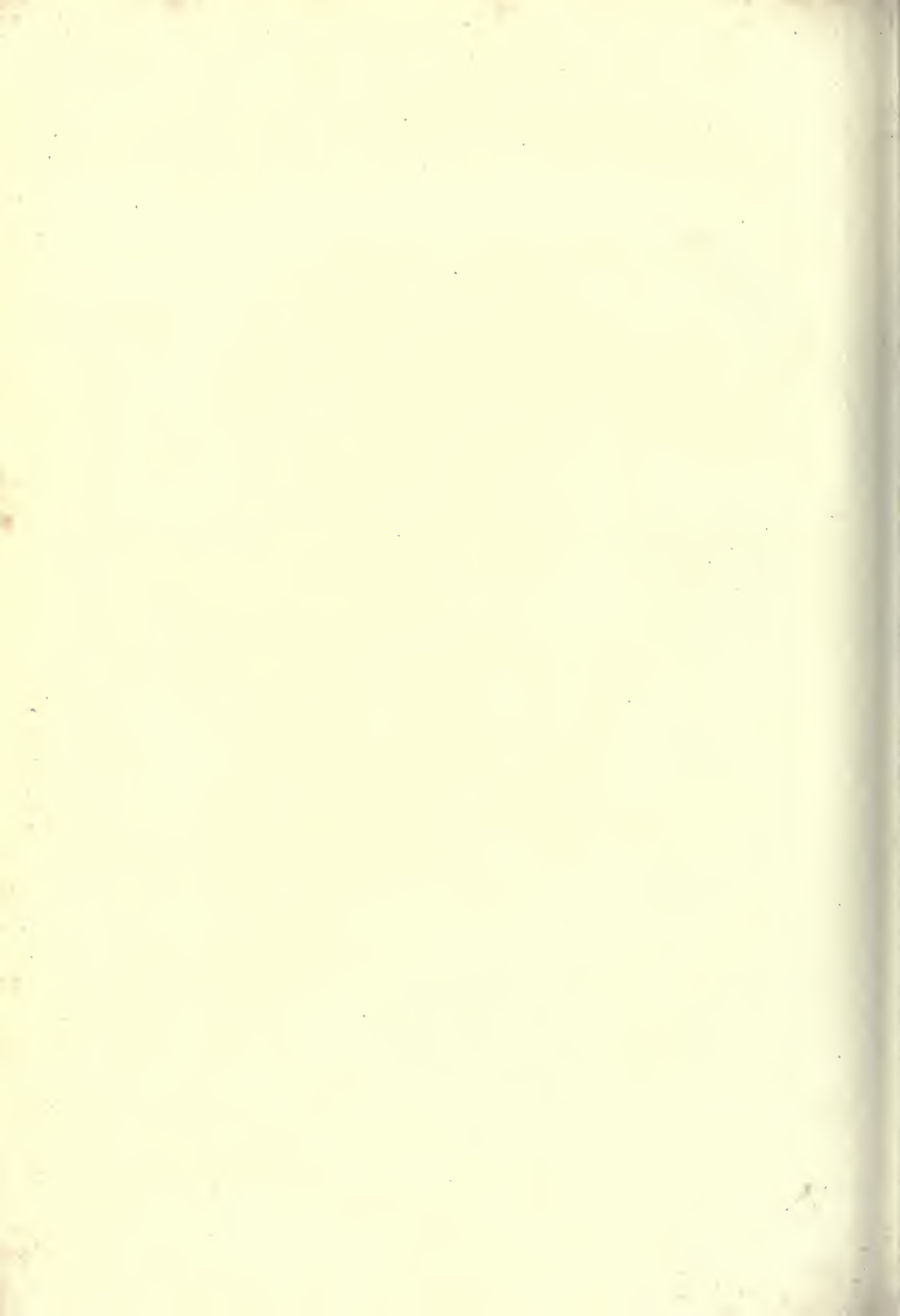
Drawn by J. H. P.

Engraved by P. and C.

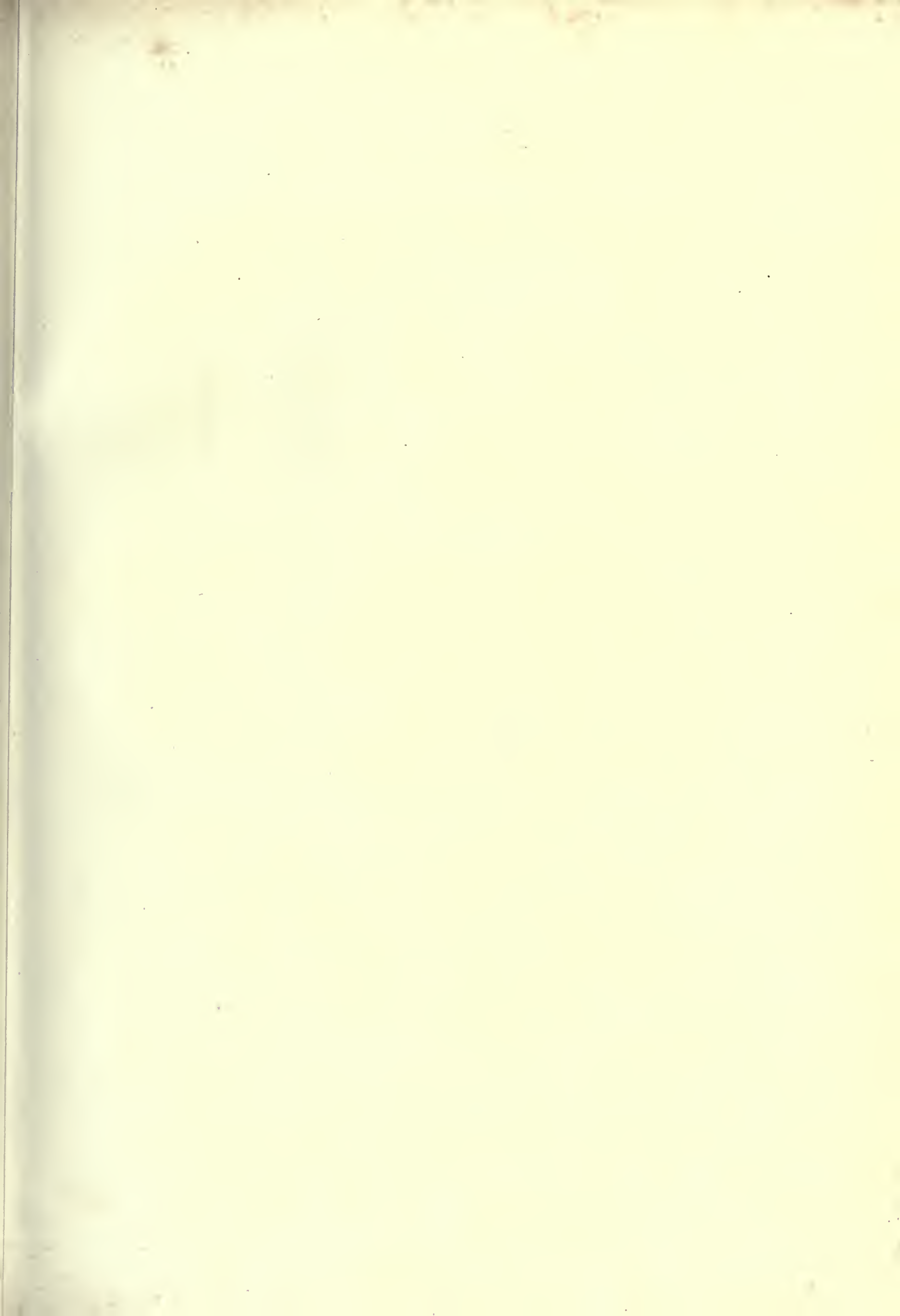
WESTMINSTER ABBEY.  
THE SCREEN OF ABBOT PHILIP'S CHAPEL.

London Published March 1818 by J. P. Colclough at Pennington's, Blackfriars, and at Chapman & Co. Paternoster Row











Drawn by J. P. Neale

Etched by J. Le Keux

WESTMINSTER ABBEY.  
INTERIOR OF ABBOT ISLIP'S CHAPEL.  
CHURCH OF SIR CHRISTOPHER HATTON'S MONUMENT &c.

Proof

London: Published by J. P. Neale, at the 'Illustrated London News' Office, 15, Abchurch Lane, E.C. 4.  
Printed by W. G. & J. S. Smith, at the 'Illustrated London News' Office, 15, Abchurch Lane, E.C. 4.



fleurs de lis. In the spandrils, within circles, are quatrefoils containing shields, now blank; and in the triangular recess, formed by the mouldings over the door, is a shield, inscribed with the letters **ISLIP** gilt, amidst foliage. This division is terminated by a concave frieze and a moulding of vine branches, deeply undercut. Within the frieze, sculptured in bold relief, is the name **ISLIP**, twice repeated; together with the Abbot's rebus, namely, an *Eye*, with a Slip, or Branch, of a tree grasped by a *Hand*: this, also, is twice repeated; and in both sculptures is likewise represented a Man *slipping* from the Branch. At each end is a shield with the arms of Islip, viz. Erm. a Fess between three Weazels passant, Gules; and near the centre, are three other shields, which have been purposely defaced; the largest was probably charged with the Instruments of the Passion, as it is still surmounted by a crown of thorns. The upper division, which is most elegantly designed and delicately wrought, consists of a range of seven niches, for statues, with enriched canopies and pedestals, separated from each other by buttresses and pannelled tracery, with pediments, crockets, finials, &c. The centre canopy is triplicated, the others are double, and all have been deeply undercut, and pierced; but, unfortunately, many of the projecting parts are broken off. The whole is surmounted by a cornice, with a moulding of vine branches, pierced, and a range of trefoils, now greatly mutilated.

The interior of this Chapel is wrought in a style of similar elegance to the Screen, yet from the obscurity that prevails, in consequence of the window having been partly boarded up, it can hardly be seen. The central part forms nearly a square, having on each side an obtusely-pointed arch, with various mouldings, springing from triplicated columns\*. From similar columns at each angle, spring the groining and tracery of the roof; which is sub-divided into numerous angular ramifications, concentrating in a large circular boss: the latter has been elaborately sculptured, apparently, with a representation of the Trinity, but the whole has been purposely defaced. In eight of the divisions of the groining are quatrefoils within circles, each containing the name **ISLIP**. In eight others, are the arms of Islip, as on the exterior; and in the outer divisions is the Abbot's badge, or rebus, sixteen

\* The Interior of this Chapel is shewn in PLATE XLIV; together with the Sepulchral Table of Abbot Islip, and parts of the Monuments of Sir Christopher Hatton, and of the grave-stone of the Pulteney family.

times repeated, though with several variations as to the species of foliage, forming the *Slip*. In one of these variations, the branch of a Pear-tree has been sculptured, with a Bird pecking at the fruit: in every instance, the Hand has a cuff nubile. The west wall is ornamented with pannelled tracery in four compartments; together with small flowers within quatrefoils, and the Abbot's rebus: the latter also is sculptured on the spandrils of the original doorway, which is now closed up with masonry; above are vine-leaves and other foliage. The east side, where there was originally an altar, and a painting of the Crucifixion, &c. is occupied by the Monument of Sir Christopher Hatton. The north side forms a recess containing the window, which is separated by mullions into four principal cinquefoil-headed lights, with eight smaller ones over them. Tracery, in pannels, ornaments the sides and roof; and against the east wall is a mutilated sculpture, like a projecting boss, which represented a demi-human figure, probably Abbot Islip, in the midst of a circle of rays, with a small cherub issuing from an heraldic cloud over each shoulder: the head and arms of the Abbot have been destroyed. On a bracket, over the middle pier of the Screen, is a demi-angel sustaining a defaced shield.

A modern flight of stairs, covering the ancient stone steps, leads to the Oratory over this Chapel, which presents little remarkable but the Abbot's rebus, painted on a large lozenge pane of glass, in the window. The Hand issues, on the dexter side, from a cuff nubile, and holds a Slip of Flowers: over it is an *Eye*, and on the opposite side are the letters *SLIP*. From a Paper intituled the "Humourist," which was published in 1763, it appears that the same pun was repeated on two other panes, with the addition of a Man, or Boy, slipping from a Branch of an Apple-tree. It has been carved, also, on a wooden bracket affixed beneath one of the small pillars at the head of the stair-case; and it again appears sculptured in the spandrils of the doorway on the stairs. On the east wall was painted a representation of the Crucifixion, with the Emblems of the Passion, and over it, the Last Judgment; some traces of which still remain, but are now hidden by the large wainscot presses containing the mutilated *Effigies* usually termed the Ragged Regiment, and the waxen figures of Queen Anne, and the great Earl of Chatham. The former, which are seven in number, were once richly clothed, and were then carried as "Portraits" on the funeral chariots of as many of our Sove-



reigns ; but they have long been nearly stripped of their robes, and so defaced, that it has become impossible to ascertain the particular persons they were intended to represent. Edward I, Henry VII, Queen Mary, Queen Elizabeth, and James I, may possibly be among the number. They are chiefly of wood ; but two or three of them have the head, hands, and feet, of plaster. Some are complete statues : but others are little more than the head and shoulders, the figure having been completed by stuffing, now mostly destroyed. In the wainscot presses on the south side, there are wax figures of King William and Queen Mary, and Queen Elizabeth : the latter was made about sixty years ago, but the dress is more ancient.

#### MONUMENTS IN ISLIP'S CHAPEL.

Abbot ISLIP died on the 12th of May, 1532, after governing this Church with much credit for nearly thirty-two years. He was buried with great pomp and ceremony in the middle of his own Chapel, where a very curious Tomb was erected to his memory. It consisted of a ground-plinth, or basement, on which was an alabaster Statue of the Abbot, who was represented as a Skeleton in a shroud or winding sheet. Over this was a sort of canopy, formed by a slab of dark-coloured marble, supported by four small pillars of wrought iron, with an inscription round the verge engraven on brass. The slab and pillars have been removed, and now form a table near the window ; but all the other parts of the Tomb have been long destroyed, and the inscription is left away. The pillars are fluted, and ornamented with neatly-wrought capitals of foliage. Weever, who professes to have obtained his information from a MS. in "Bib. Cott." but which is decidedly erroneous as to the date of the Abbot's decease, has this passage: "I find, also, that in the Chappell of St. Erasmus where he lieth buried, vpon the wall over his Tombe, was the pictvre of our Saviour Christ hanging on the Crosse, seeming to call and to give good counsell unto mankind in these rimes.

"Aspice serue Dei sic me posuere Judæi.  
Aspice deuote quoniam sic pendeo pro te.  
Aspice mortalis pro te datur Hostia talis.  
Introitum vitæ reddo tibi, redde mihi te.  
In cruce sum pro te qui peccas, desine pro me,  
Desine, do veniam, dic culpam, corrige vitam.

"Under this Crucifix, was the picture of the Abbot, holding vp his hands and praying in the old Poetric :

"En cruce qui pendes *Islip miserere Johannis,*  
Sanguine perfuso reparasti quem pretioso."

"Fun. Mon." p. 488. Edit. 1631.

On the east side of this Chapel, is the Monument of Sir CHRISTOPHER HATTON, K. B. (great-nephew, and, eventually, heir to the Lord Chancellor Hatton,) and ALICE his Lady, daughter of Thos. Fanshaw, Esq. Remembrancer to James I. Sir Christopher died in September, 1619 ; and his widow erected this memorial of his virtues, and of their own affectionate union. It is principally of white marble ; and consists of a two-fold basement, on a plinth, supporting a divided pediment ; upon which, in reclining attitudes on cushions, are Statues of Sir Christopher and his Lady. The Knight is represented in the armour of his time, but without his helmet, which is placed on a bracket in the interval of the pediment : the Lady wears a long mourning veil, with a ruff and flowing drapery. Against the wall above, on brackets, is an architrave and cornice surmounted by a large shield of arms, held up by two naked boys, bearing torches ; the one reversed, as being extinct, the other erect, as burning. On the base, below the Knight, is this *Inscription* :

CHRISTOPHERVS HATTON, Ordinis Balnei Eqves, cognominis Summi Angliæ Cancellarii Hæres, feliciter duxit vxorem ALISIAM FANSHAW, Thomæ Fanshaw Armigeri Regiæ Ma<sup>ti</sup>. à Memoriis filiam ex qua liberos suscepit xii, reliquit vi ; Christophervm, Johannem, Franciscvm, & Gvlielm', Elizabetham & Janam. Ipse præijt Septemb'. 10, 1619 : Illa seqvvtva adhuc A<sup>o</sup>. 1623 ; expectat, socianda Viro & Christo.

There is no Inscription below the Lady ; but the following is on a Tablet against the adjoining wall :

Vbi vota sæpe feruida hic gelidos semel deposuit artus, viuidæ plenos spel, CHRISTOPHERVS HATTON, ille Cancellarij florentis Ilæres, ipse flos Equitum, boni quem viuum amabant, mortuum desiderant. Nam fuerat illi vis Amicorum trahax, tenax amorum, comitas expers doli; simplex, sine hamo prominens, benignitas, vt mensa, sic mens obuia, & semper pstens, quin & beatus prole multiplici tamen Fratres, vt orbus, filiorum supparens dilexit, auxit fouit, exemplum supra fratres Equestri honore, iactura pares, pia, charitatis viscera, datiuas manus narrent egeni, qui carendo sentiunt: quàm solida pietas, quantus in doctos amor, Cleriq'. cultus, Clericis doctis, pijs vbiq'. notum, Reliqua fletus obruit.

Futura tumuli socia, quæ thalami fuit,  
ALISIA mœrens statuit hoc viro, ac sibi  
Non diuidendum morte contubernium.

*Arms*: sculp. and painted. Quarterly of Twelve, viz. 1. Az. a Chev. betw. three Garbs Or, *Hatton*; 2. Barry Lozengy, Arg. and Gu. counterchanged; 3. Arg. a Cross Patonce betw. four Martlets Gu. *Golborne*; 4. Arg. an Eagle displayed Sab.; 5. Arg. on a Bend Sab. three covered Cups of the Field; 6. Sable, a Cross engrailed Ermine; 7. Sable, a Saltire Or, *Helesby*; 8. Sable, a Fess Humette Arg. a Cres. for Diff. *Postock*; 9. Az. five Cinquefoils in Cross Arg. *Holdenby*; 10. Arg. three Bendlets and a Canton Sab. on the latter, a Tower, triple-towered, of the Field; 11. Argent,

on a Chief Gules, three Fleurs de Lis, Or; 12. Ermine. on a Fess Az. three Crosses Moline Or: Impaling, Or, a Chev. betw. three Fleurs de Lis Sab. *Fanshaw*.

On a Slab, near the entrance, in memory of the PULTENEY family, is the following Inscription and Arms:

Here lie interr'd the Bodies of ANNA MARIA Countess of BATH, Died 14<sup>th</sup> of Sept<sup>r</sup>. 1758 Aged 64: of Master W. PULTENEY her Son, Died Jan<sup>r</sup>: 1726—7, in his 2<sup>d</sup> year: of Miss ANNA MARIA PULTENEY her Daughter, Died 9<sup>th</sup> March 1744 in her 15<sup>th</sup> year: of the Rt. Hon<sup>ble</sup> WILLM. Lord Viscount POULTENEY, her second son, died of a fever at Madrid 12<sup>th</sup> Feb<sup>r</sup>. 1763 on his return from Portugal, where he had commanded with great Bravery and Military reputation y<sup>e</sup> British Grenadiers: of the Right Honorable WILLIAM Earl of BATH, Viscount Pulteney of Wrington in the County of Somerset, and Baron of Hedon in the County of York; one of His Majesty's most hon<sup>ble</sup> Privy Council, Lord Lieutenant & Custos Rotulorum of the County of Salop. Died July 7<sup>th</sup> 1764. Aged 80 Years 3 Months 5 Days.

*Arms*: sculp. Under an Earl's Coronet, Arg. a Fess dancette Gu. in Chief, three Leopards' Faces, Sab. *Pulteney*. Supporters: two Leopards Arg. guttè de poix, each gorged with a Collar dancette, Gu. Motto: *Quo Virtus*.

#### CHAPELS OF ST. JOHN THE EVANGELIST, ST. MICHAEL, AND ST. ANDREW.

THE three Chapels thus dedicated occupy the whole of the east aisle of the North Transept, in nearly equal portions; but the rich Screens, which separated them from each other, have been entirely destroyed. Some ancient allegorical Sculpture of the Virgin Mary, &c. still remains at the north end; but the places where the altars stood are covered by different monuments. Reliques of the cell and garments of St. John the Evangelist, who died at Ephesus in the reign of Trajan, are recorded by the Monks to have been presented to this Church by the good Queen Maud, consort of Henry the First; and King Athelstan is reported to have given some reliques of St. Andrew, who was crucified at Achaia, by command of Ægeas, the Proconsul. Many bones of the same Apostle, with part of his Cross, are stated, also, to have been given by St. Edward the Confessor. The Indulgences granted to votaries, with some other particulars concerning these Chapels, will be found in pages 31 and 32 of the present Volume. In the time of the Stuarts, the Lower Convocation House held its sittings in this division of the Church; whilst the Upper House sat in Henry the Seventh's Chapel.



## MONUMENTS IN ST. JOHN THE EVANGELIST'S CHAPEL.

The first memorial that meets the eye on entering, is a white marble Tablet, by Rich. Westmacott, A.R.A. against the west wall, in commemoration of Lieut. Gen. WILLIAM ANNE VILLETES, second son of Arthur Villetes, Esq. who was Minister Plenipotentiary from George III, both at Turin and in Switzerland. He died on the 13th of July, 1808, aged 54 years, near Port Antonio, in Jamaica, whilst on a military tour in that island; he having been appointed Lieut. Gen. and Commander of the Forces there, for his essential services during thirty-three years at Toulon, Corsica, Malta, and other places.

The next is a neat mural Monument, by Nollekens, in memory of Gen. Sir CHARLES STUART, K. B. fourth son of the late Earl of Bute, who died at the age of 47, in the year 1801. It is of white marble; the sculpture exhibits a naked boy standing upon a sarcophagus upholding drapery, and displaying a medallion of the General. Beneath are military weapons and implements; and at top, on two oval shields, the family arms.

*Inscription:*

In memoriam viri nobilissimi CAROLI STUART, Eq. Baln. Johannis, Comitis de Bute filii natu IV. qui prima meruit stipendia in America, bello deinde Gallico flagrante, dux in Corsicam et in Minorcam missus, utramque feliciter perdomuit. Ad majora votis bonorum evocatus omnium, et jam tum Regis favore destinatus. Obiit Richmondi A. D. MDCCCI. æt. XLVII. Apud populum relinquens pariter atque amicos talis tantique viri desiderium non leve: ad cujus singulares non minus in castris, quam in prælio virtutes, sive propulsanda fuerint pericula, sive injuriæ vindicandæ, secure fidenterque confugere potuisset patria.

*Arms:* sculp. and painted. 1. Within a riband of the Bath: Or, a Fess Chequie Arg. and Az. within a Bordure of Scotland, Stuart. 2. The same arms, with an Inescutcheon Arg. charged with three Battering Rams Prop. Supporters: dexter side, a Horse; sinister a Stag. Crest: a Demi-Lion ramp. Motto: *Nobilis Ira.*

The kindred fate of two Brothers of the FORBES family is recorded on a mural Monument, by John Bacon, jun. in white marble, sculptured in alto-relievo, with the figure of a mourning Female, representing Affection, seated near a pedestal, on which are two urns overshadowed by a weeping-willow, and inscribed with the initials of the deceased. At the bottom is a Lion with a flag, &c. supporting a shield of arms. *Inscription:*

To commemorate the early and similar Fates of BENJAMIN JOHN FORBES, late Lieut. in his Majesty's 74th Regt. of

Foot; and RICHARD GORDON FORBES, late Lieut. in the 1st Regt. of Foot-Guards; the eldest Sons of Lt. Genl. Gordon Forbes, Colonel of the 29th Regt. of Foot, and Margaret, his Wife, eldest Daughter of the late Benj<sup>n</sup>. Sullivan, Esq<sup>r</sup>. of Dromenagh, in the County of Cork. Both of whom fell in the Service of their King and Country, deeply regretted by their Regiments, and the Detachment of the Army with which they served: the Former, at the Assault of Kistnagherry in the East Indies, the 12th of November, 1791; aged 19 years: the Latter, near Alkmaar, in North Holland, the 19th of September, 1799; aged 20 years. This Monument, no less a Tribute of Justice to Exemplary Merit, than a Record of the tenderest Parental Sense of Filial Piety; is erected and dedicated; A. D. 1803.

*Arms:* sculp. Az. three Bears' Heads, couped, Arg. muzzled and ringed, Gu. Forbes. Crest: a Hand bearing a Sword, on which is a Bear's Head, as before. Motto: *Solus inter Plurimos.*

On the east side is the Monument of Admiral Sir GEORGE POCOCK, who died on the 3d of April, 1792, in his 87th year. This was executed in 1796, by John Bacon, R. A. and is principally of white marble. It consists of a fine Statue of Britannia, seated on a pedestal, with her right arm extended and grasping the Thunder; her left arm rests on a medallion of the Admiral. On the pedestal are Sea-horses, and other naval emblems. *Inscription:*

Sacred to the Memory of Sir GEORGE POCOCK, K. B. who entered early into the Naval Service of his Country, under the Auspices of his Uncle Lord Torrington; and who, emulating his great Example, rose with high Reputation to the Rank of Admiral of the Blue. His Abilities as an Officer stood confessed by his Conduct upon a variety of Occasions: but his Gallantry and Intrepid Spirit was more fully displayed by the distinguished Part he bore at the taking of Gheriah, and in leading the Attack at the Reduction of Chandernagore; and afterwards, when, with an inferior Force, he defeated the French Fleet under M. D'Aché, in three general Engagements; shewing what British Valour can achieve, aided by professional Skill and Experience. Indefatigably active and persevering in his own Duty, he enforced a strict Observance of it in Others; at the same time with so much Mildness, with such condescending Manners, as to gain the Love and Esteem of All who served under him; whose Merits he was not more quick in discerning, or more ready to reward, than he was ever backward in acknowledging his Own. Returning from his successful Career in the East, he was appointed to command the Fleet upon the Expedition against the Havannah, by his united Efforts in the Conquest of which, he added fresh Laurels

to his own Brow, and a valuable Possession to this Kingdom. Upon his retiring from Public Employment, he spent the remainder of his Life in a State of dignified Ease and Splendeur. Hospitable and generous to his Friends, and exhibiting a striking Picture of Christian Benevolence, by his Countenance and Support of Public Charities, and by his Liberalities to the Poor, a Life so honourable to himself, and so endeared to his Friends and his Family, was happily extended to the Age of 86; when he resigned it with the same tranquil and serene Mind, which peculiarly marked and adorned the whole Course of it. He left by *Sophia*, his Wife, Daughter of George Thomas Drake, Esq.<sup>re</sup> and who was first married to Commodore Dent, a Son and a Daughter; George Pocock, Esq.<sup>re</sup> who caused this Monument to be erected; and Sophia, married to John Earl Poulett.

*Arms*: sculp. within a Riband of the Bath: Chequie Arg. and Gu. a Lion ramp. Or; *Pocock*. Supporters: two Sea-Horses, with cloven feet, on Anchors. Crest: out of a Naval Crown an Antelope's Head. Motto: *Regi Regnoque Fidelis*.

The next Monument commemorates the gallant Sir GEORGE HOLLES, Major-General of the English Troops, under his kinsman Sir Fran. Vere, in the service of the United States: he died in his 51st year, in May, 1626. This Monument, which is chiefly of alabaster, was executed by Nicholas Stone for 100l. by direction of John, Earl of Clare, the General's brother: it is a formal, inelegant composition. Sir George is represented by a very tall Statue, in a Roman military habit, with a baton and emblazoned shield, standing upon a pedestal, at the sides of which, sitting on a kind of bracket pediment, are small whimpering figures of Bellona and Pallas. On the base, in high relief, is a sculpture of the General on Horseback, in a bottom, near a marshy stream; with several castles and a fortified tower in the back-ground, and on the adverse heights, two opposing armies drawn up for battle. This was unquestionably intended for Nienport, in Belgium, where, in 1600, the Dutch and English, under the *Grave Maurice*, obtained a signal victory over the Spaniards under the Archduke Albert; Sir George having an eminent share in the battle. In both the figures on the Monument, his right eye is coloured sable; in allusion, probably, to some defect or wound. *Inscription*:

GEORGIO HOLLES Eq. Anglobrit'. clariss'. penatib'. oriundo, rerum militar. sic a pueritia dedito, ut castror. alumnus nasci videretur: qui postq. cuncta quæ decerent nobilem, stipendia in Belgia fecerat ordin. Ductor suæ gentis supremus vulgo Sergiant-major Generalis, declaratus est; Avgvstaq. Trinobantum pacifice excessurus. Hic propter Franc. Vervm Imper: svvm et consangvin: cvi tamen periculis quam sanguine

conivnetior ambitu honestiss. componi voluit. Iohannes Fr. Comes de Clare Fr. meritissimo merentissimvs P. vixit, A. L. M. III. D. IIII. Ob. XIII. Kal. Ivnij, A. D. M. D. C. XXVI.

*Arms*: sculp. and painted. On the shield borne by the General: Quarterly of Four, viz. 1. Erm. two Piles in Point Sab. *Holles*; 2. Arg. a Lion ramp. Gu. *Eastleigh*; 3. Sab. a Crescent, surmounted by a Mullet Arg. *Denzel*; 4. Arg. three Chevronells Sab. *Archdekne*.

In the area, immediately in front of the last Monument, is that of Sir FRANCIS VERE, one of the most accomplished soldiers of Queen Elizabeth's reign. He commanded the auxiliary troops in the Dutch service for nearly twenty years, with distinguished reputation; and died at the age of 54, on August 29, 1609. The Battle of Nieuport, in the Netherlands, (which has been already noticed in the account of Sir George Holles,) was entirely gained through the advice and desperate valour of this Gentleman, who resolutely began the fight with his small band of 1500 English, against the whole force of the Spaniards, and ensured the victory by his skill and bravery, though not without the loss of 800 of his men: he was himself wounded in the leg and thigh. This Monument, which was erected by his Lady, is of a very singular kind: it consists of a low basement, or ground plinth, upon which, on a quilted mat, lies the Statue of Sir Francis in a shirt and loose gown. His left hand, partly crossing the body, is covered by the gown; at his feet is a Boar passant, and over him, a table slab, forming a canopy, supported on the shoulders of four martial Knights, kneeling, but otherwise in varied positions. These are well sculptured, and the costume is interesting. On the slab, spread out in distinct pieces, is a complete suit of armour, a sword, and a shield of arms; which, as well as the Statues, are all of alabaster: the slab and basement are of black marble. The following *Inscription* surrounds the plinth; but it cannot be read without great difficulty:

FRANCISCO VERO Equ: avr: Galfredi F: Joannis Comitiss Oxoniæ Nepoti, Brielæ et Portsmvthæ Præfecto, Anglicarvm Copiarv' in Belgio Dvctori svmmo: Obiit xxviii Die Avgvsti Anno Salvts mdcviii: et anno ætatis suæ liiii. Elizabetha Vxor, Viro charissimo qvocvm conivnetissimè vixit, hoc svpremv Amoris et Fidei Conivgalis Monvmentvm mæstissima et cvm Lachrimis gemens, Posvit.

*Arms*: sculp. Quarterly of Eight, viz. 1. Quarterly, in the 1st quarter a Mullet, *Vere*; 2. a Lion ramp. vulned in the shoulder, *Bolebec*; 3. three Bars Wavy, *Sandford*; 4. a Saltire betw. twelve Cherries, stalked, *Serjeaulx*; 5. a Fess betw. two Bars gemells, *Badlesmere*; 6. three Chevronells, *Archdekne*; 7. a Fret, on each joint a Roundle, *Trussel*; 8. A Lion ramp.



debruised by a Fess charged with three Crosses Patée, fitch in the foot, *Kiltrington* als. *Colebrooke*: over all, a Cres. within an Annulet, for Diff. Motto: *Deo. exercituum s.*

On the north side of the Monument of Sir Francis, his ancestor, lies buried AUBREY DE VERE, K. G. the twentieth and last Earl of OXFORD, of that ancient and noble family. He was Lieutenant-General of the Forces in the reigns of William the Third and Queen Anne; and died, without issue male, at a very advanced age, on the 12th of March, 1702, having enjoyed the Earldom nearly 70 years. DINAH, his Lady, the Countess Dowager of Oxford, was buried near him, in April, 1719.

On the south side is a splendid pyramidal Monument, of white marble, erected at the expense of the East India Company, in 1806, by J. Bacon, jun. in memory of the gallant Capt. EDWARD COOKE, who was mortally wounded in an Engagement with a French Frigate in the Bay of Bengal, in March, 1799. The deceased is represented as supported by a sailor, immediately after receiving his mortal wound; with his left hand he grasps the British Colours, and with his right is exhorting his crew to perseverance in the arduous and unequal contest in which they were engaged. To reward his heroism, Victory is descending with her wreath and palm-branch. Near the base is a basso-relievo, representing the Engagement between the two Frigates; at the sides of which are introduced an Elephant and a Tyger, to indicate that part of the Globe where the action took place. *Inscription:*

Erected by the Honourable East India Company as a grateful Testimony to the Valour and eminent Services of CAPTAIN EDWARD COOKE, Commander of his Majesty's Ship *Sybilie*; who, on the 1st of March, 1799, after a long and

well-contested Engagement, captured *La Forte*, a French Frigate of very superior Force, in the Bay of Bengal: an Event not more splendid in its Achievement, than important in its Result to the British Trade in India. He died in consequence of the severe Wounds he received in this memorable Action, on the 23d of May, 1799, aged 27.

In this Chapel, on the south side, was the Tomb of Abbot ESTENEY, with his Effigies in Brass, in a rich mass habit; and a label proceeding from his mouth with the words, *Exultabo in deo. Jhu' meo*. Round the verge of the slab was inscribed, '*Hic iacet Dominus Johannes Estney, quondam Abbas huius loci, qui obiit 24. Die mensis Maij, anno Dom. 1498. Cuius animæ propitiatur Deus. Amen.*' The Tomb has been destroyed, but the Slab, with its Brass Figure, is inserted in the pavement of the area in front of General Wolfe's Monument; which latter, though generally described as in the Ambulatory, is actually within the limits of this Chapel. Esteney's Coffin has been twice opened, viz. on the 17th of August, 1706; and again in the summer of 1772, when the foundation was dug for the monument just mentioned. On the first occasion, "His body," says Dart, "was, upon breaking up a grave, discovered lying in a chest quilted with yellow satin: he had on a gown of crimson silk, girded to him with a black girdle; on his legs were white silk stockings, and over his face, which was black, a clean napkin doubled up and laid corner-wise: the legs and other parts of the body were firm and plump." At the last opening, the Abbot's remains were less perfect, and the head was found separated from the shoulders. The Screen erected by this Abbot was wholly pulled down at the same period when his Tomb (which it crossed) was destroyed.

#### MONUMENTS IN ST. MICHAEL'S CHAPEL.

On the west side is a white marble Column, by Bacon, jun. in commemoration of the brave, but unfortunate Admiral KEMPENFELT, who was drowned at Spithead, by the sinking of the Royal George, of 100 guns, in August, 1782. On the lower part are sculptured the masts of the Royal George as they appeared during a long period after the ship was lost. Above, in alto-relievo, is the ascending Spirit of the Admiral; and near the top, amidst clouds, an Angel with a crown of immortality and a palm-branch, as attending to receive him into the realms of beatitude. The body of Admiral Kempenfelt was washed on shore, and buried at Alverstoke, near Gosport. *Inscription:*

In memory of RICHARD KEMPENFELT, Esq.<sup>r</sup> Rear-Admiral of the Blue, who was lost in his Majesty's Ship Royal George, which overset and sunk at Spithead, on the 29th of August, 1782; by which fatal event, about nine hundred Persons were launched into Eternity, and his King and Country deprived of the Services of a great and meritorious Officer, in the 64th year of his age. This Monument was erected, pursuant to the Will of his Brother, Gustavus Adolphus Kempenfelt, Esq.<sup>r</sup> who died at his seat, Lady Place, Hurley, Berkshire, on the 14th March, 1808, aged 87: of whose Philanthropy and Humanity, his liberal Subscriptions and Bequests to most of the Charitable Institutions in this Country, will be lasting Records.

*Arms*: sculp. Quarterly, 1st and 4th, a Warrior, in his dexter hand a Sword, upraised, *Kempenfelt*; 2d and 3d, Party per Pale, Arg. and Vert. a Saltire counterchanged, and Canton Erm. *Crest*: on a winged Wreath a Demi-Warrior.

The next on this side is a large and shewy Monument of white marble, designed by Sir William Chambers, and sculptured by J. Wilton, in memory of ALGERNON, Earl of MOUNTBATH, and DIANA, his Countess; by the latter of whom it was erected in 1771. It is of a pyramidal form, and consists of a basement of three steps supporting a square-shaped sarcophagus (with branches of oak and entwining ivy at the sides); upon which is the Statue of the Countess, as rising from the tomb assisted by a descending Angel. The latter, with his left hand, points upward to the realms of bliss, where the Earl appears seated in glory, with a vacant chair for his Lady; to receive whom, there is another ministering Angel bearing a wreath of immortality and a palm branch. *Inscription*:

Memoriæ Sacrum ALGERNONIS, Comitissæ de MOUNTBATH, et DIANÆ Comitissæ. Hoc Monumentum superstes illa poni voluit MDCCLXXI.

Sic quos in vita junxit feliciter, idem

In Tumulo vel post Funera jungit, Amor.

The memory of Admiral TOTTY is preserved by a neat mural Monument of white marble, by Bacon, jun. on which is sculptured in bas-relief, a Ship at sea, with the flag half-mast high, and firing minute guns; expressive of the sentiments of his comrades in arms at the loss they had sustained by his death. *Inscription*:

Sacred to the memory of THOMAS TOTTY, of Cornist, in the County of Flint, Esq. a Rear-Admiral in his Majesty's Navy, who, having on the 17<sup>th</sup> November, 1801, been appointed Commander in Chief on the Leeward Island Station, was, soon after his arrival at Martinique, severely attacked by the Malignant-Fever peculiar to that Climate; and expired at Sea on the 2<sup>nd</sup> of June, 1802, in the 57<sup>th</sup> year of his age. His remains were interred in the Garrison Chapel at Portsmouth, with military Honors, on the 4<sup>th</sup> of July following. Although it was not His proud lot to fall gloriously in the Cause of his Country; his Merit, as a zealous, diligent, and able Officer, was well known and acknowledged. The Esteem in which he was held, and the Sorrow and Concern of his Relatives and Friends, at the Event of his Death, are the best Testimonies of his private Worth. As a Tribute of Affection, in grateful Remembrance of his fraternal and kind Regard, his Brother, William Totty, has erected this Monument.

*Arms*: sculp. Arg. on a Chev. Az. a Mullet. *Crest*: a Boar's Head, couped.

On the east side is a lofty Monument, composed from the Doric order, in memory of SARAH, Duchess of SOMERSET, daughter of Sir Edward Alston, Knt. and relict of John Seymour, Duke of Somerset; she died on the 25<sup>th</sup> of October, 1692. This Lady, who was a liberal patroness of learning, is represented in her ducal robes, reclining upon a sarcophagus, on her right elbow, and looking upward with earnestness at a group of cherubim in clouds. Above is a canopy ornamented with drapery in festoons, with an entablature, supported by pilasters, and surmounted by a shield of arms, with supporters, coronet, urns, &c. On the base are two well-executed statues of mourning Charity Boys, kneeling. *Inscription*:

Hic jacet SARAH Illustrissima nuper Ducissa Somersetensis sempiternâ in pauperes benignitate celeberrima quæ puerorum ergo Scholam Grammatices Tottenham: Com: Midd: instituit, Proventum Hospitij viriditogatorum Westm': longè adauxit, ad Juvenes spei optimæ in pietate & literis promovendos Collegiæ Æneî-nasi Oxon: et D: Johannis Cantabr': in perpetuum ditavit, nec non alias Mechanicis artibus aptandos curavit; Senectutis studiosa Hospitium exstrui & dotari fecit in subsidium XXX Viduarum apud Froxfield Com': Wiltes, Egenis de paroch: D: Margaretæ Westm': unde melius alantur, vectigal perenne constituit, non nullas insuper Ecclesias ornamentis permagnificis splendide decoravit. Obijt 25<sup>o</sup>: die Octobr': Anõ: Dni': 1692.

*Arms*: painted: in a Lozenge. Quarterly, 1st and 4th, Or, on a Pile Gules betw. six Fleurs de Lis Azure, three Lions of England; 2d and 3d, Gu. two Wings conjoined in Fess Or, *Seymour*: Imp. Az. ten Estoiles Or, *Alston*: Supporters: dexter side, an Unicorn, ducally gorged and chained; sinister side, a Bull ducally gorged. Motto: *Foy Pour Devoir*.

The next Monument, southward, which was the last executed by *Roubiliac*, records the memory of JOSEPH GASCOIGNE NIGHTINGALE, Esq. and the Lady ELIZABETH, his wife, daughter of Washington, Earl Ferrers. This production ranks with the choicest specimens of the Art of Sculpture, whether of ancient or modern times; and the sentiment it inspires is fraught with associations of the deepest interest. It consists, principally, of three Figures in statuary marble, namely; a group of Lady Nightingale and her Husband, and a personification of the ideal "grim monster" Death! The latter is represented as a complete Skeleton, in shroud-like habiliments, bursting hideous from his darksome cavern, (which forms the base of the Monument) and raising his fatal dart to pierce the bosom of the Lady, who appears sinking to the grave in the final stage of sickness and debility.



With mingled horror and dismay, her Husband, rushing forward, extends his right arm to repel the threatening shaft, whilst, with his left, he fondly clasps to his breast the dying female, whose languid helplessness beautifully contrasts with the muscular exertion and attitude of her affectionate partner, thus vainly endeavouring to protect her from Death's unerring aim. Admitting the propriety of the design, in giving a *visible* presence to the gristly King of Terrors, the expression and pathos displayed in this composition are of the very highest character. The impatience of Death to secure his prey, is forcibly marked by the distorted attitude in which he rushes from his sepulchral cave, and grasps his destructive dart; yet the truth and correctness of the anatomy, and the vast animation which the Sculptor has bestowed on this wonderful arrangement of "unhearsed" bones, cannot be too highly praised: the difficult task of giving stability to such a figure is accomplished by the judicious cast and disposition of the drapery. Every sympathetic feeling of the heart and mind is awakened by the contemplation of this extraordinary performance; and a throb of real anguish fills the breast, on viewing the alarmed countenance of the afflicted Husband, striving ineffectually to shield his beloved Wife from the blow which consigns her, an early victim, to the gloomy mansions of the dead. It is almost impossible to speak of such a masterly work without a degree of admiration bordering on enthusiasm; yet even the language of enthusiasm itself would hardly be too strong to do justice to its merits. The genius that could conceive, and the talents which could execute so noble a monument of art, will for ever rank the name of ROUBILIAC in the highest class of human intelligence. It has been his, to express the severe pangs of conjugal affection when about to be bereaved of its every hope; to portray the last ex-

piring struggle of female imbecility; and to realize the daring idea of the poet Milton, by creating a Soul,

"— under the ribs of Death!"

If there be any thing that detracts from the gracefulness of this composition, it is that the Statues being rather smaller than the life, possess less dignity than the heroic style requires; but the air of truth and nature, which pervades the whole, fully compensates for this presumed deficiency. A rustic niche of dove-coloured marble, nearly similar to the basement, affords relief to the principal figures, and contains within its concave recess the following unassuming *Inscription*:

Here rest the ashes of JOSEPH GASCOIGNE NIGHTINGALE, of Mamhead, in the County of Devon, Esq. who died July the 20<sup>th</sup>, 1752, aged 56; and of Lady ELIZABETH, his wife, daughter and co-heir of Washington, Earl Ferrers, who died Aug. the 17<sup>th</sup>, 1734; aged 27. Their only son, Washington Gascoigne Nightingale, Esq. deceased, in memory of their virtues, did by his last Will order this Monument to be erected.

Though it would seem from the Epitaph that both Lady E. Nightingale and her Husband were interred in this Chapel, yet that is certainly not the case in respect to the latter; for his coffin lies deposited in a vault in the arch, the entrance to which is near the base of the Tomb of Queen Eleanor. On the south side of the Monument are the words, *L. F. Roubiliac invt. et scul. 1761.*

In the pavement is a blue Slab in memory of WILLIAM MOORE, Esq. Att. Gen. of Barbadoes, who died Oct. 6, 1783, aged 60 years; and his only daughter ANNA MARIA, wife of Wm. Morris, Esq. (some time Judge of the Court of Admiralty in Barbadoes) who died in her 31st year, on the 4th of March, 1785.

#### MONUMENTS IN ST. ANDREW'S CHAPEL.

On the west side is a large plain altar Tomb, containing the remains of FRANCIS THOMAS, Earl of KERRY, and his Countess ANASTATIA, who, as appears from the Inscriptions, lived thirty-one years together in the married state, in the most consummate happiness. Against the wall, at the back of the tomb, is an inscribed tablet, formed like a curtain, drawn up in festoons at the sides, and surmounted by an Earl's coronet. *Inscriptions*:

To the affectionately beloved and honoured Memory of ANASTATIA, Countess of Kerry, Daughter of the late Peter Daly, Esquire, of Quansbury in the County of Galway in Ireland; who departed this Life on the 9<sup>th</sup> and was deposited here on the 18<sup>th</sup> day of April, 1799. Her most afflicted Husband

Francis Thomas, Earl of Kerry, whom She rendered during 31 Years the happiest of Mankind, not only by an Affection which was bounded only by her Love for God, and to which there never was a single Moment's interruption, but also by the practice of the purest Religion and Piety, of Charity and Benevolence, of Truth and Sincerity, of the sweetest and most angelic Meekness and Simplicity, and of every Virtue that can adorn the Human Mind; has placed this Inscription to bear Testimony of his gratitude to Her, of his admiration of Her innumerable Virtues, and of his most tender and Affectionate Love for Her. Intending (when it shall please God to release him from his Misery, and call him from this World) to be deposited with Her here in the same Coffin; and hoping that his

Merciful God will consider the severe blow which it has pleased his Divine Will to inflict upon Him, in taking from him the Dearest, the most Beloved, the most Charming, and the most Faithful and Affectionate Companion that ever blessed Man, together with the load of his succeeding Sorrows, as an Expiation of his past Offences; and that He will grant him His Grace so to Live, as that he may through his Divine Mercy, and through the precious Intercession of our Blessed Lord and Saviour Jesus Christ, Hope for the Blessing of being soon united with Her In Eternal Happiness.

"In Death they were not divided."

FRANCIS THOMAS, *Earl of Kerry*; Died July 4<sup>th</sup>. 1818, aged 78. His remains, according to the wish above expressed, are here deposited in the same Tomb with his affectionately beloved *Anastasia*, whose loss he long and severely deplored; upon her death, retiring from the world, he passed the remainder of his days in privacy and seclusion. Piety to God, and Benevolence to Man, were the principles which occupied his thoughts and directed his life. Actuated by a lively sense of Religion, he enjoyed that serenity of mind and cheerfulness of temper, by which Christianity is so peculiarly distinguished. His extensive bounties were dispensed with liberal but secret munificence, seldom disclosing even to those whom they relieved, the source whence they flowed. Public Institutions, Distressed Individuals, Private Friends, experienced the benefit of his well-regulated Economy; demonstrating that though he had shrunk from the hurry of the World, he had not forgotten its most important duties: ever studious to fulfil those two great Commandments, on which he had been taught by his divine Master, hang all the Law and the Prophets.

Against the north wall is a mural Monument, by Rich. Hayward, commemorating the Virtues and Accomplishments of SUSANNAH JANE DAVIDSON, only daughter of William Davidson, of Rotterdam, Merchant, who died at Paris on the 1<sup>st</sup> of January, 1767, aged 20 years. The upper part consists of an oval Tablet (having cypress branches at the sides) sculptured, in low-relief, with a figure of Death plunging his dart into the breast of a youthful female, whose sinking frame is supported by an Angel pointing towards the joys of Heaven.

A considerable part of the area of this Chapel is occupied by the very curious Monument of HENRY, Baron NORRIS, of Rycot, in Oxfordshire; his Lady, MARGARET, youngest daughter and co-heiress of John, Lord Williams, of Thame, and their six Sons, namely; *William, John, Edward, Henry, Thomas, and Maximilian*. Lord Norris was the son of the ill-fated Sir Henry Norris,

Groom of the Stole, who, in 1536, fell a sacrifice (with several others) to the jealousy of Henry the Eighth in regard to Queen Anne Bolcyn; or more truly, perhaps, to the criminal passion which that tyrannical Monarch entertained for Jane Seymour. Burnet says, that Norris had been much in the King's favour, and after his arrest was sent for by him, and promised his life if he would confess his guilt; but he generously rejected this offer, affirming, "That in his conscience he thought the Queen innocent; and that he would die a thousand deaths rather than ruin an innocent person." These generous sentiments sealed his fate, and he was beheaded in the Tower. The firmness with which, even in his last moments, he maintained the Queen's innocency, was doubtless a principal cause of that high degree of favour in which his son Henry was held by Elizabeth, who, in her eighth year, knighted the latter in his own house at Rycot; of which he had become possessed in right of his wife Margaret. This Lady, also, was herself held in much estimation by the Queen; who, from the swarthiness of her complexion, was accustomed to address her by the appellation of her '*own Crow*.' Their acquaintance appears to have commenced in the reign of the bigotted Mary, when Elizabeth was committed for safe custody to "the old Lord Williams of Tame, a noble person," says Naunton, "from whom she received more than ordinary observancies." In the 14<sup>th</sup> of Elizabeth, Sir Henry was sent Ambassador to France, and he executed his commission with so much wisdom, that after his return, in May, in the same year, he had summons to Parliament by the title of Baron NORRIS of Rycot. According to Dugdale, he bequeathed his body to be buried at Rycot, "by his Testament dated 24<sup>th</sup> Sept. 1589;" yet his death did not happen till the year 1601, and he was then interred in this Church. Camden says, ("Britannia," Oxon.) "He was a man of good make in regard of his noble birth and parentage, for he descended from the Lovells, who were near allied by kindred unto the greatest Houses in England; but more renowned for that right valiant and warlike Progeny of his, as the Netherlands, Portugall, Little Bretagne, and Ireland, can witness." The same author, in his "Hist. of Elizabeth," relates the following particulars of his six sons, whom he characterizes as "a brood of martial spirited men." *William*, his eldest son, was Marshal of Berwick, and died in Ireland, leaving a son Francis, who succeeded to his grandfather's honours. *John*, who in one day in a battle against the Spaniards in the Netherlands, anno 1578, had three horses shot under him; and who was afterwards President of Munster and General of the



Army in Ulster: he also died in Ireland, in September, 1597, through vexation of mind, at Thomas, Lord Burrough, having been appointed to the post of Lord Deputy in preference to himself. On this occasion, the Queen wrote an affecting consolatory Letter (which Fuller has printed in his "Worthies") to her own *Crow*, the Lady Margaret his mother. *Thomas*, President of Munster, and sometime Lord Justice of Ireland, who died of a slight wound "not well looked after." *Henry*, whose death occurred about the same time, in the same county, and also from a wound. *Maximilian*, (an expert Engineer) was slain in the wars in Brittany. *Edward*, some time Governor of Ostend, in the service of the States General, was "the only survivor of his Parents." It would seem from Naunton, that they were all Knights, with the exception, perhaps, of Maximilian. "They were men," he continues, "of an haughty courage, and of great experience in the conduct of military affairs; and to speak in the character of their merit, they were persons of such renown and worth, as future times must, out of duty, owe them the debt of honourable memory."

This Monument is of an architectural design, and very large and lofty; its height being nearly 24 feet. It is constructed of alabaster and different-coloured marbles: its general form is that of an oblong square. The lower part consists of a large sarcophagus-like Tomb, raised on a plinth and basement; upon which are full-length Statues of Sir HENRY and his LADY, finely sculptured in alabaster. The former in the complete armour of his time, but without an helmet, and having a large cloak fastened over the breast by a cordon and rich jewel. He has short and curly hair; with a pointed beard and whiskers. His Lady, who is in her robes of state, has the lower part of her figure enveloped by her mantle, which is fastened by a large triangular-shaped jewel. Their heads rest on embroidered cushions: both have ruffs plaited; and their hands are raised as in prayer. Their countenances express benignity and pleasantness. At Sir Henry's feet is a Fisherman's Wheel, or Eel Basket. His six Sons are represented by alabaster Statues, kneeling upon cushions, on the basement, at the sides of the tomb: the three eldest being on the north side, and the three youngest on the south. They are all in armour, (with trunk breeches) but without helmets. One only has a ruff; the others have plain collars. Some of them display so much character, that hardly a doubt can be entertained of their having been actual likenesses. They all appear as praying, except the youngest on the north side,

who is looking upward, with features highly expressive of amenity and cheerfulness; his right hand being spread open on his breast, and his left resting upon his hip. This is the best executed statue of the whole: from the difference of the expression and attitude it would seem to have been intended for the surviving Son. Over the tomb is a lofty Canopy, supported by eight columns of the Corinthian order, and two semicircular arches, rising from square piers. The under part is enriched with pannelling, in three divisions, ornamented with roses. On the roof of the Canopy is a quadrangular mass of brick-work, faced towards the west by a Painting of armour and military implements; and on the north and south by *alto-relievos*: one of which represents the March of an Army of Horse; and the other, of an Army of Infantry. The principal figures are very boldly sculptured; and the General's Horse is particularly spirited and fine. In both sculptures, there is an Encampment in the back-ground; together with the Standard of the Belgio States, and a Soldier bearing a Shield with the Norris' arms. The March of Infantry is greatly injured; the entire front of the General's figure having been split off. On the summit of the quadrangle, is a small Statue of Fame. Various shields of arms have been affixed round the basement and canopy; but only one now remains, which is over the cornice on the west side. All the statues, arms, and decorative parts, have been sumptuously painted and gilt; but there is no appearance of an Inscription: this circumstance may account for the mistake, both of Kees and Dart, who erroneously assign this Monument to Sir Francis Norris and his Lady. Sir Francis, who was the grandson of Henry, and second Lord Norris, committed suicide at Rycot, by mortally wounding himself in the face and neck with a cross-bow, in January, 1622—23, through an affront offered him by the Lord Scroope; leaving issue only one daughter. Howes, speaking of Sir John Norris, in his last Edition of Stow's "Chronicle," says "hee had five brethren, all of them valiant and expert commanders:—since whose death, in bonourable remembrance of their noble actes, true valour, and high worth, their kindred have erected an honourable Monument in the Abbey Church of Westminster. Notwithstanding that there were so many brethren, and the elder brothers' sonne married, yet within thirty years after this, there was no heire male of that house."

*Arms*: sculp. and painted. Quarterly of Sixteen, viz. 1. Quarterly Arg. and Gu. a Fess Az. and in the 2d and 3d quarters a Frett Or, Norris of Rycot; 2. Arg. a Chev. betw. three Ravens' Heads, erased, Sab. Norreys of Ockholt; 3. Bendy

Or and Az. within a Bordure Gu. *Mounfort*; 4. Barry Nebulée Or and Gu. *Lovell*; 5. Az. Semée of Fleurs de Lis, and a Lion Ramp. Arg. *Beaumont*; 6. Gu. ten Bezants, *Zouch*; 7. Arg. a Lion rampant Sable crowned Or; 8. Azure, Billetée, and a Fess dancette Or, *Deincourt*; 9. Arg. Semée of Cross Crosets, and a Lion ramp. Or, *Brasse*; 10. Gu. within a double Tressure fleury three Garbs Or, *Comyn*; 11. Gu. seven Masles Or, *Quincy*; 12. Gu. a Cinquefoil Erm. *Beaumont*; 13. Az. a Lion rampant Argent, crowned Or; 14. Az. three Garbs Or, *Eorldom of Chester*; 15. Quarterly, Gu. and Arg. in the 1st quarter an Eagle displayed Or, *Phelip*; 16. Az. three Cinquefoils Or, *Bardolph*. Supporters: two Monkeys, collared and chained.

Against the east wall is a Tablet in memory of Mrs. ANNE KIRTON, daughter of Hen. Bodenhams, Esq. of the County of Wilts, and wife of James Kirton, Gent. of Castle Carey, in Somersetshire. She died on the 7th of September, 1603.

On the south side was a Tomb in memory of Abbot KIRTON, who had erected an elegant Screen in this Chapel, having among its ornaments, the arms of the principal nobility of his time; but both Screen and Tomb were destroyed during the reparations made here in the reign of Queen Anne. The Abbot died on the 3d of October, 1466: the grey slab that covered his Tomb, is now in the pavement on the west side. It was once inlaid with a Brass figure in a mass habit under a handsome canopy, with shields of arms at the sides, and several small labels, having the words *Thu'*

*Therap*, engraven on each; only one of the latter, and the Abbot's arms, viz. a Chev. betw. three Cross Crosets fitchée, now remain. Round the verge, was the following *Inscription*, as given by Camden:

Pastor pacificus, subiectis vir moderatus,  
Hâc sub marmoreâ petrâ requiescit humatus.  
EDMUNDUS KIRTON, hic quondam qui fuit Abbas  
Bis denis annis cum binis commemorandus:  
Sacrae Scripturae Doctor probus, immo probatus,  
Illustri stirpe de Cobildic generatus.  
Coram Martino Papâ proposuit iste;  
Ob quod multiplices laudes habuit, & honores.

In the pavement close to the south side of Norris's Monument, is a grey marble *Slab*, sculptured with a Cross fleury; but for whose memory intended is unknown.

Within a large glazed case, against the west wall, is a wax Figure of the immortal NELSON, who was mortally wounded in the Engagement off Trafalgar, on the 21st of October, 1805. The words "*Victory, or Westminster Abbey*," which his Lordship uttered on going into battle, are inscribed upon the glass in gold letters.

#### *Sepulchral Memorials in the Ambulatory:—North Side.*

The first Monument on the north side, which is of white and blue-veined marble, records the memory of WILLIAM PULTENEY, Earl of BATH, who became as much celebrated for tergiversation and avarice when a Peer, as he had been for eloquence and patriotism when a Commoner. It was designed and executed by J. Wilton, at the expense of the Hon. Harry Pulteney, the Earl's brother, who was General of his Majesty's Forces in 1764; in which year, on July the 7th, the Earl died at the age of eighty-one. It consists of a basement, upon which, under an entablature and pediment, supported by pilasters of the Corinthian order, is a large Urn, with the figures of Wisdom and Poetry. The former, distinguished by her owl, is gracefully leaning on the Urn; whilst the latter, with her dormant pipe, is seated mournfully on the pedestal, and clasping its base. On the Urn, are the Pulteney arms, viz. Arg. a Fess dancette Gu. in Chief three Leopards' Faces, Sab. Above the urn, on the middle of the architrave, is a Medallion of the Earl, with festoons, &c. at the sides.

In front of the pedestal is an open book, with quills, laurel-branches, a caduceus, and a lyre.

The next Monument, which is also by Wilton, and of corresponding size to the last, commemorates CHARLES HOLMES, Esq. *Rear-Admiral of the White*, who died on the 21st of November, 1761; aged fifty years, whilst Commander in Chief of his Majesty's Fleet at Jamaica. It was erected in 1766, at the expense of "his grateful" nieces, Mary Stanwix and Lucretia Sowle. The Admiral is represented by a full-length Statue, in a Roman warlike habit, leaning against a large cannon mounted on a sea-carriage: an anchor with a coil of rope, a flag, pyramid, &c. form the back-ground.

*Arms*: painted. Quarterly, 1st and 4th, Arg. three Bars wavy Az. on a Canton Gu. a Lion pass. guard. Or, *Holmes*; 2d and 3d, Arg. three Civet Cats, in Pale, Prop. *Keale*.

Near the entrance to St. Erasmus' Chapel, eastward, is a small mural Monument, for Mrs. JANE CREWE, who died December 2, 1639, and



is represented, in an *alto-relievo*, lying dead on a bier. Her husband and three surviving children appear mourning for her loss; a fourth child, which died an infant, is extended naked, on a sarcophagus.

*Inscription:*

*Dominæ JANÆ CREWE, Pictate, Formâ, Pudiciâ, inter paucas egregiæ, Filiæ et Cohæredi D. Johannis Pultney, de Misterton Pultney in Comit: Lecestr: Militis; Nepti D. Johan Fortescu, de Salden in Comit: Bucking: militis, ex Margeria filia: Motri Johannis, Annæ, Ranulphi Crewe superstitum, & Franciscæ Crewe prima infantia præmortuæ & consepultæ; optimæ Vxori amore et admiratione Virtutum mœrens Maritus Clippesby Crewe, Miles; hoc monumentu: posuit. Obiit ætatis suæ Anno trigesimo, secundo die mens: Decembris 1639.*

*Arms:* sculp. A Lion ramp. on the shoulder a Cres. charged with a Label of three, for Diff. *Crewe*; Imp. a Fess dancette, in Chief three Leopards' Faces, *Pultney*.

On the west side of the same entrance, is a mural Monument in commemoration of JULIANA CREWE, only daughter of Sir Randolph Crewe, Knt. (who was Lord Chief Justice of the Queen's Bench in Elizabeth's reign) and his wife Juliana, a daughter and heiress of the ancient Norfolk family of Clippesby. She died in the bloom of maidenhood, on the 22d of April, 1621.

*Arms:* painted. In a Lozenge: Quarterly of Twelve, viz. 1. Az. a Lion ramp. Arg. *Crewe*; 2. Gu. Fretty Or, powdered with Cinquefoils, *Ramsay*; 3. Quarterly Arg. and Sab. over all, on a Bend Gu. three Mulletts of the First, *Clippesby*; 4. Sab. three Martlets within a Bordure engrailed Arg.; 5. Vert, an Eagle displayed Arg. debruised by a Bendlet Or; 6. Az. a Fish, hauriant, Arg. from the mouth two Annulets; 7. Or, a Saltire betw. twelve Cross Crosets Sab.; 8. *Clippesby*; 9. Gu. on a Chief Or, three Torteaux; 10. *Crewe*; 11. Barry of Eight Or and Sab.; 12. Quarterly, within a Bordure Arg. 1st and 4th, Erm. 2d and 3d, Paly Or and Gu. *Knightley*.

Within Islip's Niche, over the same entrance, is a neat white marble Tablet, in memory of Dr. WILLIAM BARNARD, Bishop of Londonderry, inscribed as follows:

Beatam Resurrectionem hic expectat Rev<sup>us</sup>: admodum in Christo Pater GULIELMUS BARNARD, S. T. P. hujus Ecclesiæ Collegiatæ primo Alumnus. Deinde Præbendarius: Roffensis postea Decanus: hinc ad Episcopatum in Hibernia, Rapotensem 1744: Derensem 1747; a Rege Georgio Secundo proventus. In Pauperibus sublevandis, in Ecclesiis reficiendis, instituendis Dotandis. Quantam exercuit Munificentiam, Diocesis illa, cui Annos plus Vienti Præfuit, diu sentiet, et agnoscet. In Angliam Valetudinis causâ reversus, Londini decessit. Jan: 10<sup>mo</sup>. A: D: 1768: Ætat: 72.

*Arms:* Party per Fess Sab. and Gu. in Chief an Irish Harp, in Base two Swords in Saltire, points upward, Or; *See of Derry*; Imp. Arg. a Bear ramp. Sab. muzzled Or, *Barnord*.

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Against the large column, westward, is a small neat Monument of various marbles, in commemoration of Sir JAMES ADOLPHUS OUGHTON, K. B. Lieut. Gen. and Commander in Chief of his Majesty's Forces in North Britain, who died on the 14th of April, 1780, in his 61st year. It consists of an inscribed tablet surmounted by a cornice and urn, with a pyramid for the back-ground: on the urn is a Medallion of Sir James.

Near the same column is a mural Monument, by B. Burman, in memory of Dr. BRIAN DUFFA, the steady friend of Charles I; which was removed from the opposite side of the area on the erection of the Monument of Lord Ligonier. He was Bishop in succession of the Sees of Chichester, Salisbury, and Winchester; to the latter of which he was appointed by Charles II, whose Tutor he had been when Prince of Wales. *Inscription:*

M. S. Mortalitatis exuvias hic deposuit, Vir immortalis memorie sacratus, BRIANVS DUFFA, qui *Grenovici* natus, Anno Dñi 1588 exeunte, nempe die Martij 10<sup>mo</sup>. Scholæ Regiæ *Westmonasteriensis* primulum, (ubi à *Lonceloto Andrews*, tum Decano, Hebræcè didicit;) mox *Ædis Christi* apud *Oxonienſes* Alumnus: *Mogister Artium* in Collegium *Omnium Animorum* co-optatus; dein *S.S. Theologiæ Doctor*, & *Copellonus Palatinus* factus: *Ædi Christi* postliminiò redditus est, cui præfuit Decanus per decennium. At Virum tantum sublimiores expectabant Curæ, majora desiderabant munia. Admotus Augustissimæ spei *Principi Tutor*; exinde triplici Insulâ ornatus, totidem ipse exornavit Ecclesias, *Cicestrensem*, *Soriburiensem*, & demum, reduce *CAROLO Wintoniensem*; quo nomine & *Aurore Periscelidis Antistes* audiit. LXXIV; Ætatis annum ingressus, Anno Dñi 1662: jam inuentc, nimirum Martij die 26°. *Richmondia*, ubi erudiendo *Principi* operam antc navarat, ubi calamitosis Temporibus benè latuerat, ubi et *Hospitium* Insigne ex Voto extruxerat, inter ipsos penè *Pupilli Regis* amplexus, piam Animam efflavit.

*Arms:* painted. On three Shields are the Arms of the *Bishoprics of Chichester, Solisbury, and Winchester*, impaling those of *Bishop Duppo*, viz. Az. a Lion's Gamb. erased, in Fess, betw. two Chains Or; on a Canton of the Last, a Rose Gu. In the pavement, near Aymer de Valence's Tomb, is a Slab of black marble, measuring nine feet ten inches by six feet two inches, inscribed with the words, "*Hic jacet BRIANVS Winton.*" and sculptured with the arms of the *See of Winchester*, Imp. *Duppo*; within a Garter, surmounted by a Mitre.

Under the last monument is a neat Tablet, surmounted by two sculptured flags, in memory of Lieut. JOHN THEOPHILUS BERESFORD, eldest son of Marcus Beresford, who was mortally wounded at Ciudad Rodrigo, in Spain, by the explosion of a powder magazine. He died at Villa Formosa,

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on the 29th of Jan. 1812, in his 21st year; and was buried in the Fort of Almeida.

The magnificent Monument of Lieut. Gen. JAMES WOLFE occupies a considerable portion of the south side of St. John the Evangelist's Chapel; although it is generally described as being in the Ambulatory, which the sculpture faces. The distinguished Hero which it commemorates was born at Westerham, in Kent, and baptized there on Jan. 11, 1726. He was initiated, when very young, in the profession of arms; and, possessing all the qualities necessary for military greatness, soon obtained promotion and renown. In the battles of Laffeldt and Minden, at Rochford, and at Louisbourg, he displayed the most memorable skill and intrepidity; but the pre-eminent action of his life was the defeat of the French at *Quebec*, on the 13th of September, 1759; through which the whole of Canada became subjected to the British sceptre. His troops were landed, and obtained possession of the heights, under the most perilous circumstances of difficulty and danger. Whilst leading them on, he received a ball through the wrist, but binding the wound round with his handkerchief, he undauntedly proceeded. In a few minutes, in the heat of the battle, and in the very grasp of victory, he was shot through the body, and obliged to be carried to the rear. Even in the pangs of death, his heroism remained firm; for, being roused from fainting in his last agonies, by the cry of "They run—they run!" he eagerly inquired, "who run?"—and being told, "the French," he exclaimed, "Then—I thank God—I die contented!"—and almost instantly expired. His remains were brought to England, and interred at Greenwich, in the same grave with his father, Lieut. Gen. Edward Wolfe.

This Monument, which is principally of white marble, was designed and executed by J. Wilton; who erected it in 1772. It consists of an elevated basement and sarcophagus; upon which, on a couch under an open tent, is a naked Statue of the dying Wolfe, supported by a Grenadier, who appears raising him up by the left arm, to receive a laurel-wreath and palm-branch from a descending Victory; his right hand is placed over the wound in his breast. His habiliments and arms lie scattered near the couch, and beneath his feet is the French flag. His head has a very peculiar character: the profile bears a considerable resemblance to that of the late Mr. Pitt. In the background is a mourning Highland Serjeant; and on the left, an oak-tree, on which are hung tomahawks and scalping-knives, in allusion to the scene of triumph in North America. Upon the

basement, which projects circularly in the middle, are two gaunt Lions, couchant, and at each end on the flanks, within an oval, is a Wolf's Head, erased, in low relief. In front, is a singular representation in *Lead*, but bronzed over, of the Landing of the Troops under the Heights of Abraham, with the scaling of the precipices, and advance into action. The upper part of this Monument appears through the arch over the tomb of Aymer de Valence, in *PLATE XLIII.* *Inscription:*

To the memory of JAMES WOLFE, Major-General and Commander in Chief of the British Land Forces, on an Expedition against Quebec; who, after surmounting by Ability and Valour, all Obstacles of Art and Nature, was Slain in the Moment of Victory, on the XIII of September, MDCCLIX. The King and the Parliament of Great Britain dedicate this Monument.

Nearly opposite to the last Monument, is that of JOHN, Earl LIGONIER, K. B. who died in 1770, at the age of 92; after a long course of military services, during which he shared in the dangers and glory of many a well-fought field. The principal figure is a Statue of white marble, representing the Muse of History, who is resting her right arm upon an urn, and displaying a scroll with her left, inscribed with the names of the following places, at all which the skill and courage of Lord Ligonier were eminently conspicuous:—Schellenberg, Blenheim, Ramillies, Oudenarde, Taniere, Malplaquet, Dettingen, Fontenoy, Rocoux, and Laffeldt. Below the urn is a well-executed Medallion of the Earl in a rondeau; and various military instruments, with Roman armour, ensigns, &c. ornament the back-ground. On the pyramid behind the figure, is a small *alto-relievo* of Britannia seated on a bale, with emblems of commerce; and round the pyramid, are medallions, pendant from a knotted cord, of the four Sovereigns, viz. Queen Anne, George I. George II. and George III. under whom the Earl pursued his military career. This Monument was designed and executed by J. F. Moore. It is placed against the north side of that of the Countess Aveline. *Inscription:*

In Memory of JOHN, Earl LIGONIER, Baron of Ripley, in Surry, Viscount of Inniskilling, and Viscount of Clonmell, Field-Marshal and Commander in Chief of his Majesty's Forces, Master General of the Ordnance, Colonel of the First Regiment of Foot Guards, one of his Majesty's most honourable Privy-Council, and Knight of the most honourable Military Order of the Bath. Died xxviii April MDCCLXX. Aged xcii.

*Arms:* sculp. on the urn. Within a ribbon of the Bath; a Lion ramp. on a Chief a Cres. betw. two Mulletts: *Ligonier.*



Crest: on the pyramid; out of a Mural Crown, a Demi-Lion ramp. Or, bearing a Palm-Branch, Prop. Motto: *A Rege et Victoria.*

The ancient Monuments of the Countess AVELINE, and the Earls AYMER DE VALENCE, and EDMUND CROUCHBACK, will be described in connexion with the Choir, to which they more properly belong.

Near the west end of Queen Eleanor's tomb, is a small mural Monument in memory of Mrs. CHRYSTIAN KER, who died May the 16th, 1694, in her 41st year. She was the daughter of Sir Will. Scott, of Harden, Bart. and wife of Will. Ker, of Chatto, in Tiviotdale.

*Arms:* sculp. and painted. Sah. on a Chev. Or, three Mulletts of the Field; in Base, a Buck's Head of the Second, a Cres. for Diff. Or, *Ker:* Imp. Or, on a Bend Sab. a Mullet betw. two Crescents of the Field; in Chief, a Rose slipped, Gu. *Scott:* Crest: the Sun in its Glory.

At the east end of Queen Eleanor's tomb is another mural Monument, of white marble, commemorating the accomplishments and virtues of the Lady ESTHER DE LA TOUR DE GOUVERNET ("a name renowned in France") widow of SAVILLE Lord ELAND, eldest son of the Marquis of Halifax: she died at the age of 28, in 1694. Above the Inscription, in an oblong square, is a Bas-relief by Nadaud, representing the deceased nearly enveloped in drapery, and lying upon a coffin; at the head of which is seated her sorrowful Mother; at whose expense, "as the last mark of her unspeakable grief," this Monument was executed. Above is a small urn, with three shields of arms.

*Arms:* sculp. 1. In a Lozenge: on a Bend three Owls, *Saville;* Imp. a Tower, in Chief three Helmets, *De la Tour le Gouvernet.* 2 and 3, in ovals, surmounted by a Coronet, *De la Tour le Gouvernet;* and an Owl, for *Saville.*

In the pavement of this division of the area, there are many inscribed GRAVESTONES, or SLABS, of blue, black, and grey marble. They are here noticed in the order in which they occur; commencing with the most eastern, which lie near to the base of Queen Eleanor's tomb.

The two first Slabs cover the burial-places of the Lady ESTHER DE LA TOUR DE GOUVERNET, and Mrs. CHRYSTIAN KER, whose Monuments have been just described.

The next (though now almost illegible) records the memory of GEORGE WILD, Esq. M.P. the younger brother of John Wild, Lord Chief Baron of the Exchequer in Cromwell's time. He died Jan. 15th, 1649.

CHARLES LONGUEVILLE, Esq. son of Will. Longueville, Esq. late of the Inner Temple, ob. Aug. 22, 1750; Sir THOMAS PEYTON, of Knowlton, in Kent, Bart. who died Feb. 11, 1684; Dame KATHERINE LONGUEVILLE, relict of Sir Thomas Longueville, of Wolverton, in Bucks; and second daughter of Sir Thomas Peyton, Bart. ob. Decem. 30, 1715, aged 70; ELIZABETH LONGUEVILLE, wife to the above Will. Longueville, and third daughter of Sir Tho. Peyton, Bart., who died Jan. 14, 1715, aged 69; and WILLIAM LONGUEVILLE, Esq. her husband, who was the son of Sir Thomas Longueville, of Bradwell Abbey, in Bucks, Knt. and died on March 22, 1720, aged 82; are commemorated by three adjoining Slabs: on which, also, are the following arms.

*Arms:* sculp. 1. a Fess Erm. betw. six Cross Croslets fitchée, *Longueville.* Crest: a Talbot's Head, erased, collared dancette. 2. A Cross engrailed, in the first quarter a Mullet, *Peyton.* 3. The same arms impaled.

On two other Slabs are Inscriptions for BARBARAH VILLIERS, Viscountess FITZHARDING, "Governess to his late Royal Highness the Duke of Gloucester," and daughter to the Hon. Sir Edward, and the Right Hon. Lady Fran. Villiers, who died Sept. 20, 1708, in her 52d year; and her husband JOHN, Lord Viscount FITZHARDING, of "Bearehaven, and Baron Berkeley, of Bathdowne," in Ireland, who died in his 63d year, Decem. 19, 1712. He was one of the four Tellers of the Exchequer, and "Treasurer of y<sup>e</sup> Chambers" to Queen Anne.

*Arms:* a Chev. betw. ten Crosses Patée, a Cres. for Diff. *Berkeley.* Crest: a Horse passant.

Between the two last, is a large Slab, which has been inlaid with a Brass figure, (now gone) of JOHN WYNDSCORE, nephew to Sir Will. Windsore, a brave warrior, and Lord Lieut. of Ireland temp. Edward III. The following *Inscription* yet remains on a brass plate:

Est his septen' in xpi et quat' annus  
 Asp'a paschalis dn' septi'a iur fit aprilis  
 Insiit a mu'do Jon Wyndscore, no'i'e not'  
 Corde genu's mu'do confessus crimine tot'  
 F'fecerat heredem Thome' ann'e i's istu'  
 Miles, et armige'u' dign' de no'i'e dignu',  
 Du' Juvenilis erat bello m'itos p'imebat  
 Postea penituit et cor' b'Inera flebit  
 Recu'bens obiit hic nu'e in carne quiescit  
 Ubat in et'nu' spiritus ante Deum.

According to Dr. Ryces, in his "Mercurius Rusticus," the body of the celebrated Parliamentary

orator JOHN PYM, was buried under the gravestone of Wyndsore, on the 15th of December, 1643.

The next Slabs in succession, are inscribed to the memory of JOHN CREWE, Esq. of Crewe, in Cheshire, eldest son of Sir Clippesby Crewe, who died Feb. 13, 1683-4, aged 59; Dr. JOHN DOUGHTY, a Prebendary of this Church, ob. 25 Decem. æt. 75; the Hon. REBECCA FOLLIOTT, daughter of Henry, Lord Folliott, who died Sept. 5, 1697; in her 11th year; Dame MARY WILLES, ob. Decem. 25, 1813, aged 71; EDWARD WILLES, Esq. eldest son of the Bishop Willes, who died unmarried, Decem. 25, 1812, aged 91; Dr. EDWARD WILLES, "many years a Prebendary of this Church, afterwards Dean of Lincoln, Bishop of St. David's, and of Bath and Wells, who departed this life Nov. 24th, 1773, in the 80th year of his age;" and JANE, wife of the said Bishop, who died Oct. 9, 1771, in her 77th year.

*Arms:* sculp. On the gravestone of Bishop Willes: See of Bath and Wells, Imp. a Chev. betw. three Mulletts, Willes; surmounted by a Mitre.

On a Slab, near the base of Lord Ligonier's Monument, is a very neatly engraved Brass figure of Sir JOHN HARPEDON, Knt. armed *cap-a-pee*, in plate armour, with his feet resting on a lion, and his head on a helmet, having for a crest a Hind's Head issuing from a Crown. This gentleman was the fifth husband of Joan Cobham, the celebrated heiress of the knightly family of Cobham, in Kent. He died in 1457, and was buried in St. John the Evangelist's Chapel, from which his gravestone has been removed hither in the last century.

*Arms:* engraven on brass on small shields: 1. On a Mullet of six Points a Martlet, Harpedon: Imp. Quarterly of Four, viz. 1st and 4th, Barry of Six, in Chief three Pales betw. two Esquires on each side, Mortimer; 2d and 3d, a Cross, Bigod. 2. Harpedon, Imp. on a Chev. three Estoiles, Cobham of Sturborough. 3. Harpedon, Imp. on a Chev. three Lions ramp. On a 4th Shield has been Harpedon single, but the brass is gone.

#### MONUMENTS IN THE NORTH TRANSEPT.

Within the first intercolumniation of the east side, on entering from the Ambulatory, is the Monument of Sir GILBERT LORT, Bart. of Stackpoole, in Pembrokeshire, only son of Sir John Lort, Bart. and Susannah his wife, a daughter of John, Lord Holles, Earl of Clare. He died on the 19th of Sept. 1697, in his 28th year: it was erected by his sister, Dame Elizabeth Campbell, (relict of Sir Alex. Campbell, Knt. of Calder, in Scotland,) who dying at the age of 49, on Sept. 28, 1714, was buried near this spot. It prin-

Adjoining to the last is a Gravestone, on which have been the figures, in Brass, of THOMAS BROWNE, and HUMPHREY ROBERTS, two monks of this Church, who died in the year 1508; together with several inscriptions, but of which only the indents now remain.

Near the base of Wolfe's Monument is the curious Brass of ABBOT ESTENEY, already mentioned in page 195. He is represented standing under a rich triple-headed canopy, in his abbatial vestments highly embroidered. His right hand, on the middle finger of which is a seal ring, is raised in the attitude of benediction; in his left is an elegant crozier. The figure is neatly engraved and well proportioned; though only three feet ten inches in height. At the sides of the head are indents of two shields of arms, both which have been taken away.

Camden mentions the sepulture in St. Michael's Chapel of Sir HUGH VAUGHAN, Knt. and ANNE, his wife, who was daughter of Henry, Earl of Northumberland, and widow of Thomas Hungerford. Not any memorial of them is now in that Chapel, but on a large Slab, at the head of Abbot Esteney's, there are four shields of arms engraven on brass, in two of which, displaying the same quarterings, are the arms of Vaughan: the other shields are duplicates of the impaled coat. On the same slab are the indents of an armed knight, resting on a helmet, with an inscription at his feet, but the brasses are gone.

*Arms:* engraven. Quarterly of Six, viz. 1. a Chev. betw. three Children's Heads, couped at the shoulders, entwined about the neck by as many Snakes, Vaughan; 2. a Chev. betw. three Spears' Heads, Morgan; 3. three Game Cocks; 4. a Lion ramp. crowned; 5. a Bull's Head betw. three Mulletts; a Cres. for Diff.; 6. Vaughan: Imp. Quarterly of Six, viz. 1. three Birds; 2. Party per Chevron, three Unicorns' Heads, counterchanged; 3. a Fess betw. three Leopards' Faces; 4. a Lion ramp. crowned, guttée; 5. a Fess betw. two Crescents in Chief, and a Bugle-Horn, stringed, in Base; 6 as 1.

cially consists of an entablature and pediment, supported by two Corinthian columns, between which, under a heavy canopy, is a group of cherubs: at the sides are winged boys weeping.

*Arms:* painted. Party per Fess, Az. and Gu. a Cross Or; an Euseuchon of Ulster: Lort.

Over the last is a small Monument by W. Tyler, in memory of Rear-Admiral JOHN STORR, who was born on the 18th of Aug. 1709, and died on the 10th of Jan. 1783. This gallant officer is



represented by a good Bust, of white marble, on a pedestal, with naval ornaments at the sides.

Near the latter is a mural Tablet with the following *Inscription*, in memory of HANNAH, the beloved wife of the late Dr. Vincent, Dean of Westminster.

Sacrum Memoriae HANNAE suae, Mulieris optimae, Matris familiis spectatissimae, Uxoris dilectissimae, sine fastu decorae, sine Levitate jucundae, sine superstitione Christianae, Hunc Lapidem, perennis desiderii monumentum, poni jussit GULIELMUS VINCENT, S. T. P. hujusce Ecclesiae collegiatæ Decanus.

Hannah ex ingenua prosapia Wyattorum de Whichwood in agro Oxfordiensi oriunda, Filia Georgii Wyatt & Hannæ Wood, nata Augusti 3<sup>to</sup>. 1735, nupta Augusti 15<sup>mo</sup>. 1771, obiit Februarii 17<sup>mo</sup>. MDCCCVII.

The vast talents of Roubiliac have been most admirably displayed in the design and execution of the splendid Monument of Admiral Sir PETER WARREN, K. B. which is of white marble, and occupies a considerable space. It exhibits a noble figure of Hercules, distinguished by his lion's skin and club, placing a Bust of the deceased on an elevated pedestal; near which is a beautiful Statue of Navigation with a withered olive branch, seated on a cornucopia, and regarding the Bust with a mixed look of veneration and melancholy. The cornucopia appears to pour forth its rich stores of corn, fruit, coin, the fleece, &c. and in the background is an anchor and a cannon, with a large flag expanded pyramidically. On the flanks of the base-ment are various naval emblems, with the arms of Warren, and the insignia of the Order of the Bath. The grandeur of idea displayed in the conception of this Monument has been seldom exceeded; and it is wrought in a style of corresponding vigour. There is a peculiar sweetness in the female figure, and the disposition of the drapery is fraught with elegance; whilst the broad chest, huge limbs, and swelling muscles of Hercules, exhibit all the energy attached to his character. It may be presumed that the Bust of the Admiral is a correct likeness, as the face displays evident marks of the small-pox: it is decorated with the Star of the Order of the Bath. *Inscription*:

Sacred to the Memory of Sir PETER WARREN, Knight of the Bath, Vice-Admiral of the Red Squadron of the British Fleet, and Member of Parliament for the City and Liberty of Westminster. He derived his Descent from an ancient Family of Ireland; his Fame and Honours from his Virtues and Abilities. How eminently these were displayed, with what Vi-

gilance and Spirit they were exerted, in the various Services wherein he had the Honour to Command, and the Happiness to Conquer, will be more properly recorded in the Annals of Great Britain. On this Tablet, Affection with Truth must say, that deservedly esteemed in private Life, and universally renowned for his publick Conduct, the judicious and gallant Officer possessed all the amiable Qualities of the Friend, the Gentleman, and the Christian. But the ALMIGHTY, whom alone he feared, and whose gracious Protection he had often experienced, was pleased to remove him from a Life of Honour, to an Eternity of Happiness, on the 29th Day of July, 1752, in the 49th year of his Age. Susannah, his afflicted Wife, caused this Monument to be erected.

*Arms*: sculp. Chequie Or and Az. on a Canton Arg. a Saltire Gu. *Warren*. *Crest*: a Dexter Arm, armed, holding an Arrow.

Against the second column is a small Tablet, surmounted by a shield of arms, inscribed as follows:

GRACE, eldest daughter to St. Thomas Mavleverer, of Al-lerton Mavleverer, in Yorkshire, Bart. born in the year 1622, married unto Colonel Thomas Scot, a Member of the Hon<sup>ble</sup>. House of Commons, 1644, and died the 24 of Feb. 1645.

He that will give my GRACE but what is Hers,

Must say her Death hath not

Made only her deare Scot,

But Virtue, Worth, and Sweetnesse, *Widowers*.

*Arms*: sculp. Party per Pale, indented, a Saltire counter-changed, *Scot*; Imp. three Greyhounds, currant, in Pale, *Mavleverer*. *Crest*: a Swan rising.

On the northern side of the same column is a Tablet, in memory of CLEMENT SAUNDERS, Esq. (son of Sir Wm. Saunders, Knt. of East Haddon and Cottesbrook, in Northamptonshire) who was Carver in Ordinary to Charles II, James II, and William III. He died on the 10th of August, 1695; aged 84.

*Arms*: painted. Arg. three Elephants' Heads, erased, *Sab. Saunders*.

Within the second intercolumniation is the Monument of WILLIAM CAVENDISH, K. G. the "Loyall Duke of Newcastle;" and MARGARET LUCAS, his second Lady, the daughter of Thomas Lucas, of St. John's, near Colchester, in Essex, Esq. This Nobleman was one of the firmest supporters of Charles I. in whose cause his own expenditure, and loss of property from sequestration, amounted to the vast sum of 941,308*l*. He died on the 25th of December, 1676, at the age of 84; and was buried near his Duchess, in this transept, where he had previously caused his own Monu-

ment to be erected. The Duchess was buried here on the 17th of January, 1673.

This Monument consists of a large altar tomb, partly surmounted by an entablature and circular pediment, supported by two Corinthian columns, and two pilasters; the latter being loaded with sculptured armour, shields, and military weapons. On the tomb are cumbent Statues of white marble, of the Duke and Duchess, lying on a mat and mattress, with their heads on embroidered cushions. The Duke is partly in armour, with a large wig, an ermined mantle, and a neckcloth tied in a huge bow beneath his chin. His right hand holds a baton; his left supports the Gorge which is pendant from a collar of the garter. The Duchess is arrayed in a large flowing mantle lined with ermine, with ruffles at the elbows, and a close bodice: the breast and arms are exposed. Her hair is braided over the forehead, but falls in ringlets over the neck and shoulders. In her ears are large pearls; and her mantle is fastened across the breast by a jewelled broach. Her left hand sustains an open book, with a pen-case and ink-horn; the right supports a part of her drapery. Both figures have coronets. On the entablature are the arms, supporters, and crest of the Cavendishes; and beneath it, is a canopy drawn up in festoons, under which was the arms of Cavendish impaling Lucas, now gone. The same arms are repeated on the pedestals of the columns, and on the basement of the tomb: and in front of the latter, on each side of the Inscription, is a pendant Roman cuirass, with other armour. At the north end, under the slab covering the tomb, is a plumed helmet, with gauntlets; and at the south end is a pile of seven large books, clasped. *Inscription:*

Here lyes the Loyall DUKE of NEWCASTLE and his Dutches, his second Wife, by whome he had no issue: her name was MARGARETT LUCAS, youngest sister to the Lord Lucas, of Colchester, a noble familie, for all the Brothers were Valiant, and all the Sisters Virtuous. This Dutches was a wise, witty, & learned Lady, which her many Bookes do well testifie. She was a most Virtuous & a Loveing & carefull Wife, & was with her Lord all the time of his banishment and miseries, & when he came home never parted from him in his solitary retirements.

Hic situs est Heros ille inclytus WILLIELMVS CAVENDISH de Balneo Miles, Baro Ogle jure materno; Vice: Mansfeld; Baro Cavendish de Bolesover; Comes de Ogle; Comes, Marchio, et Dux de Novo-Castro super Tinam. Nottingham: & Northumb: Comitatus. Locum-tenens; præcipuus Regij Cubiculi generosus; Carolo principi Curator potissimus; à Secretioribus dñi Regis Consilij ac nobilissimi ord: periseculidis

Eques. Vir, qui fidelitatem ac fortitudinem majestati Regiæ ubertim indicans, conjuratione nequissimâ primitus exortâ, Legionum omnium in Borealius Regni partibus ad tunc conscriptarum, Capitaneus generalis merito constitutus; in præliis diversis (ubi prorsus Victor extitit) ac in Eboraci civit: adversus Scotos munimine, se fidum strenuumq. militem usquequaq. comprobaverit; quapropter, invalescente Rebellionē, è primis morti destinatus, totius rei familiaris jacturam, longumq. Exilium (maximo autem animo) inde sustinuit.

Vxorem (primò) Elizabetham filiam unicam et hæredem Will: Basset de Blore in agro Staff: Armigeri, duxit; è quâ filios Carolvm, sine prole defunctum, et Henricum honorum hæredem: Filiasq. Janam Carolo Cheyney de Chesham-Bots, et Elizabetham Johanni com. de Bridgwater, ac Francescam Olivero Comiti Bolinbrochiae enuptas, suscitavit. Diem Obijt xxv°. Dec: A°. salutis humanæ, MDCLXXVI°. Ætatis suæ LXXXIII°.

*Arms:* sculp. 1. Within a Garter: Quarterly, 1st and 4th, three Bucks' Heads cabossed, *Cavendish*; 2d and 3d, a Fess betw. three Crescents, *Ogle*. Supporters: a Bull dueally gorged and a Lion ramp. crowned. *Crest*: a Snake nowed. *Motto*: *Cavendo Tutus*. 2. *Cavendish*, Imp. a Fess betw. six Annulets, *Lucas*.

The Monuments of the Duke of Newcastle, Sir Peter Warren, Sir Gilbert Lort, Admiral Storr, Mrs. Vincent, and Mrs. Grace Scot, are all shewn in the View of the North Transept, &c. PLATE IV.

The third and last intercolumniation is occupied by the Monument of JOHN HOLLES, Duke of NEWCASTLE, who was advanced to that dignity in consequence of his marriage with the Lady Margaret, third daughter and heiress of Henry Cavendish, the second Duke. This splendid architectural composition was designed and built by Gibbs, with various coloured marbles, richly variegated; the figures were executed by Bird in statuary marble. It consists of two principal compartments; the lowermost including a plinth and basement projecting circularly, and supporting a dark blue sarcophagus between two columns of the Composite order, with similar pilasters behind, which sustain an enriched entablature surmounted by an open compass pediment, having the figure of an Angel, seated, at each extremity. On the sarcophagus is a reclining Statue of the Duke in his robes, looking upward, and holding in his right hand a baton, and in his left a coronet. At the sides, on the base, are standing figures of Wisdom and Sincerity, represented by females; the former with a pillar, the latter with a mirror. Sincerity's left hand, which was entwined by a snake, was broken off in erecting the scaffolding for the



Coronation of Geo. IV. The upper compartment, which is terminated by an angular pediment, surmounted by an urn, with winged boys on the ascending side, exhibits the arms and supporters of the Holles family, crested by a ducal coronet.

*Inscription:*

To the memory of JOHN HOLLES, Duke of Newcastle, Marquis and Earl of Clare, Baron Haughton, of Haughton, and Knight-Companion of the most Noble Order of the Garter, whose Body is here deposited under the same Roof with many of his noble Ancestors and Relations, of the Families of Vere, Cavendish, and Holles, whose Eminent Virtues he inherited, and was particularly distinguished for his Courage, Love to his Countrey, and Constancy in Friendship; which Qualities he exerted with great Zeal and Readiness, whenever the Cause of Religion, his Countrey, or Friends required Him. In the Reign of Queen Anne, he filled, with great Capacity and Honour, the several Employments of Lord Keeper of the Privy Seal, and Privy Councillour, Lord Lieutenant and *Custos Rotulorum* of the Counties of Middlesex and Nottingham, and of the County of the Town of Nottingham, and of the East and North Ridings of the County of York, Lord Chief Justice in Eyre, North of Trent; and Governour of the Town and Fort of Kingston-upon-Hull: to all which Titles and Honours his personal Merit gave a Lustre, that needed not the Addition of the great Wealth he possessed. He was Born the 9th of January, 166½, and Dyed the 15th. of July, 1711. He married the Lady Margaret, third Daughter and Heir to Henry Cavendish, Duke of Newcastle, by whom he left Issue one only Child, the Lady Henrietta Cavendish Holles Harley, who caused this Memorial of Him to be Erected in the year of our Lord 1723. *Jacobo Gibbs Architecta.*

*Arms:* sculp. Within a Garter, surmounted by a Ducal Coronet: Quarterly of Twelve, viz. 1. Erm. two Piles in Point, *Holles*; 2. a Lion ramp. *Eastleigh*; 3. On a Chev. betw. three Cross Croslets, as many Crescents, *Scopham*; 4. Quarterly, over all, a Bend charged with three Crosses Patée. *Hanham*; 5. a Crescent, in Chief a Mullet, *Denzel*; 6. a Chev. voided, betw. three Moors' Heads, *Tregenna*; 7. three Chev. ronells, *Archdeacon*; 8. a Saltire betw. twelve Apples, stalked, *Serjeant*; 9. Quarterly, in the 1st quarter a Mullet, *Vere*; 10. a Lion ramp. *Bokebec*; 11. three Bars wavy, *Santford*; 12. a Fess betw. two Bars, gemells, *Badlesmere*: over all, on an Inescutcheon, three Bucks' Heads, cabossed, *Cavendish*. Supporters: a Bull ducally gorged, and a Lion ramp. crowned. Motto: *Cavendo Tutus.*

The Monnment of *Admiral VERNON*, which stands on the east side of the great doorway, was designed and sculptured by Michael Rysbrack, in 1763. It displays a Statue of Fame in the act of placing a laurel wreath, now broken, on a Bust of the Admiral, finely executed in white marble.

At the side of the pedestal are various naval trophies, with a Roman cuirass, the club of Hercules, and other emblems.

*Inscriptions:*

Sacred to the Memory of EDWARD VERNON, Admiral of the White Squadron of the British Fleet. He was the second Son of James Vernon, who was Secretary of State to King William the III, and whose abilities and Integrity were equally conspicuous. In his youth he served under the Admirals Shovell & Rook: by their Example he learned to conquer; by his own Merit he rose to command. In the War with Spain of MDCCXXXIX. he took the Fort of Porto Bello with six Ships; a force which was thought unequal to the Attempt. For this he received the Thanks of both Houses of Parliament. He subdued Chagre, and at Carthagea conquered as far as Naval Force could carry Victory. After these Services he retired, without Place or Title, from the Exercise of Publick to the Enjoyment of Private Virtue. The Testimony of a good Conscience was his Reward; the Love and Esteem of all good Men, his Glory. In Battle; though Calm, he was Active, & though Intrepid, Prudent: successful, yet not ostentatious; ascribing the Glory to God. In the Senate he was Disinterested, Vigilant, and Steady. On the XXXth. day of October MDCCLVII, he died as he had lived, the Friend of Man, the Lover of his Country, and the Father of the Poor; aged LXXIII.

As a Memorial of his own Gratitude and the Virtues of his Benefactor, this Monument was erected by his Nephew, *Francis*, Lord Orwell, in the year 1763.

*Arms:* painted. Or, on a Fess Az. three Garbs of the Field: *Vernon*.

In a corresponding situation to Vernon's, but on the west side of the entrance, is the Monnment of *Admiral WAGER*; in which, also the principal figure is that of Fame, a spiritless composition, seated and lamenting over a Medallion of the gallant Admiral, in a large oval, which is supported by an infant Hercules. Various naval emblems, with instruments of war and navigation, inverted torches, &c. form the ornaments; and on the pyramid which forms the back-ground is a shield of arms. The basement, which projects circularly, is sculptured, in *basso-relievo*, with a representation of the "Destruction and taking of the Spanish Galleons" in 1708; in which battle the skill and intrepidity of Sir Charles were eminently conspicuous. This Monument was erected in 1747, by Francis Gashry, Esq. "in gratitude to his great patron." It was executed by P. Scheemakers.

*Inscription:*

To the Memory of Sir CHARLES WAGER, Kt. Admiral of the White, First Commissioner of the Admiralty, and Privy Counsellor: a Man of great Natural Talents, improved by Industry and long Experience, who bore the highest Commands, and passed through the greatest Employments, with Credit to himself, and Honour to his Country. He was in his Private Life, Humane, temperate, just & Bountiful; in his Publick Station, Valiant, Prudent, Wise & Honest: easy of Access to all; plain and unaffected in his Manners; Steady & Resolute in his Conduct; so remarkably happy in his presence of Mind, that no danger ever discomposed him. Esteemed and favoured by his King, Beloved and Honoured by his Country, he Dyed 24 May, 1743. Aged 77.

*Arms:* Arg. on a Cross Az. five Bezants; *Wager. Crest:* a Moor's Head, crowned with rush leaves, Prop.

The Monument of WILLIAM PITT, the great *Earl of Chatham*, which occupies the last intercolumniation towards the north, on the west side, is conceived and executed in a style of colossal grandeur, worthy of the exalted character whom it commemorates. It is principally of statuary marble; and was designed and sculptured by the late John Bacon, R. A. The under part of this magnificent performance consists of an expansive basement, on which is Britannia seated upon a rock, and at her feet are recumbent figures of the Ocean and the Earth. Still higher, and placed upon a sarcophagus, are the figures of Prudence and Fortitude; and immediately over them, in a niche at the upper part of the pyramid which forms the back-ground, is a Statue of the Earl in his Parliamentary Robes, in an attitude that bespeaks him to be engaged in debate. There is an air of imposing greatness in this composition, and a degree of classic elegance in its allegory, which have but few, if any, equals among our Public Monuments; the general sentiment being, that, by the united exercise of that Prudence and Fortitude which distinguished the illustrious Deceased as Minister of the Country, Great Britain had risen triumphant, both by Sea and Land, against all the efforts that had been aimed against her Independence, her Prosperity, and her National ascendancy. The vastness of the figures, the excellency of their execution, and the interesting pyramidical grouping, in which they are arranged, evince the possession of extraordinary talents in the Sculptor, as well as of superior judgment. It may be mentioned also, that the Inscription on the base of the monument was of his writing. His late Majesty after approving and adopting it, said to the artist,

—“Now, Bacon, mind you do not turn Author; stick to your Chisel:”—an injunction, as politely complimentary to the writer of the Inscription, as it was indicative of his own foresight of the possibility, that a vanity in aiming at distinction in more than one branch of science, might constitute an impediment to greater attainment in that department for which by nature and study the individual was more evidently designed. Even the minor parts of this Monument are conceived in a good taste. Ocean is represented as leaning on a dolphin; the Earth reclines on a globe, having her brow crowned with fruits, which also lie in profusion on the base, mingled with corn and flowers: Britannia holds the Trident of Neptune in her right hand, whilst her left rests on her shield. Each of these figures is eight feet in height. Prudence, whose symbol is a snake twisted round a mirror, and Fortitude, who is characterized by the shaft of a column, and clothed in a Lion's skin, are each seven feet high: the height of the Earl's statue is similar. The entire elevation from the ground to the top of the pyramid is nearly thirty-three feet. The Poet Cowper speaks of this Monument in the following lines:

..... Bacon there  
Gives more than female beauty to a stone,  
And Chatham's eloquence to marble lips.

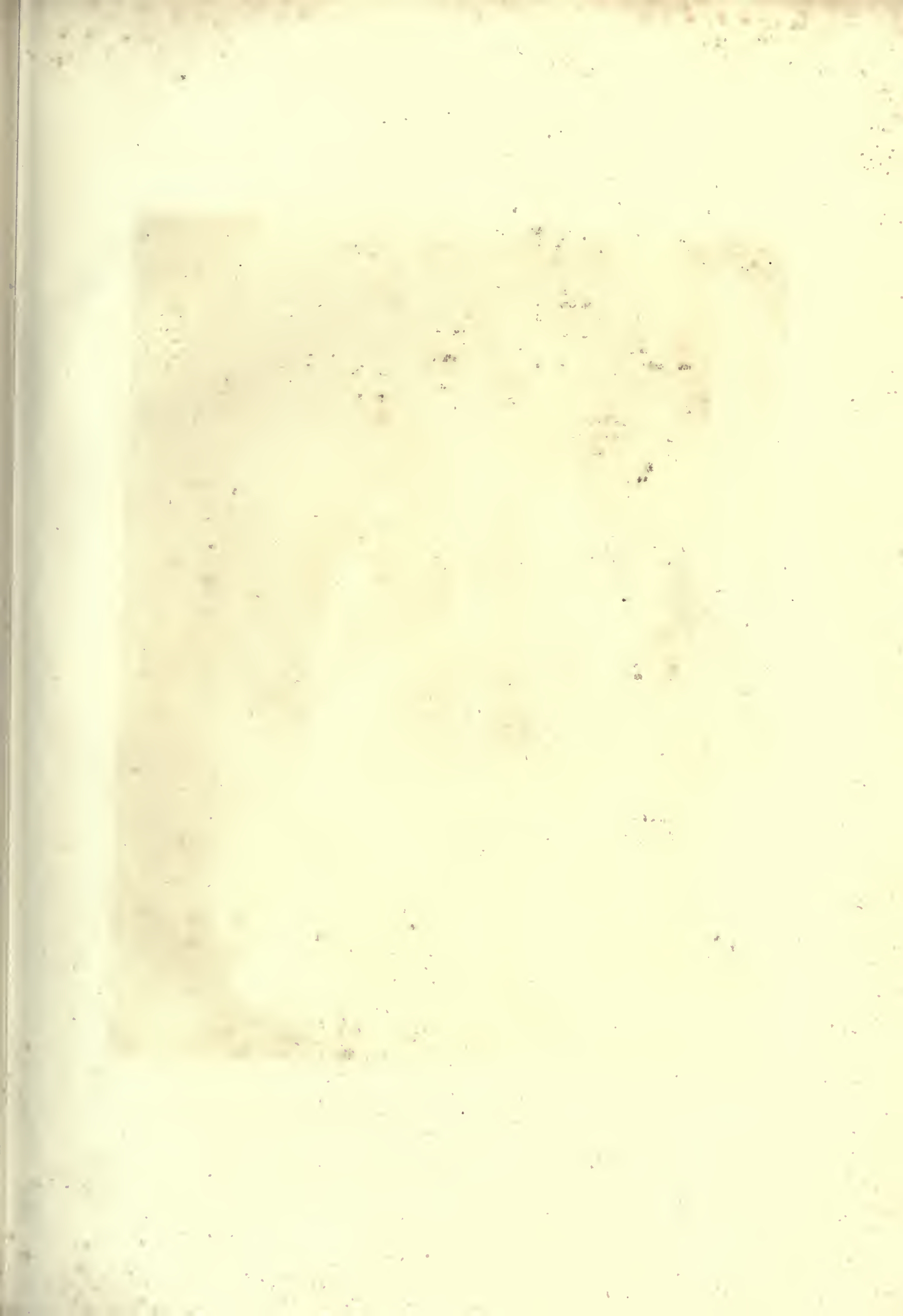
The sum received by the Sculptor for this splendid production was 6000*l.* out of which, exclusive of the expenses attending its erection, about 700*l.* was paid in fees to the Chapter of Westminster.

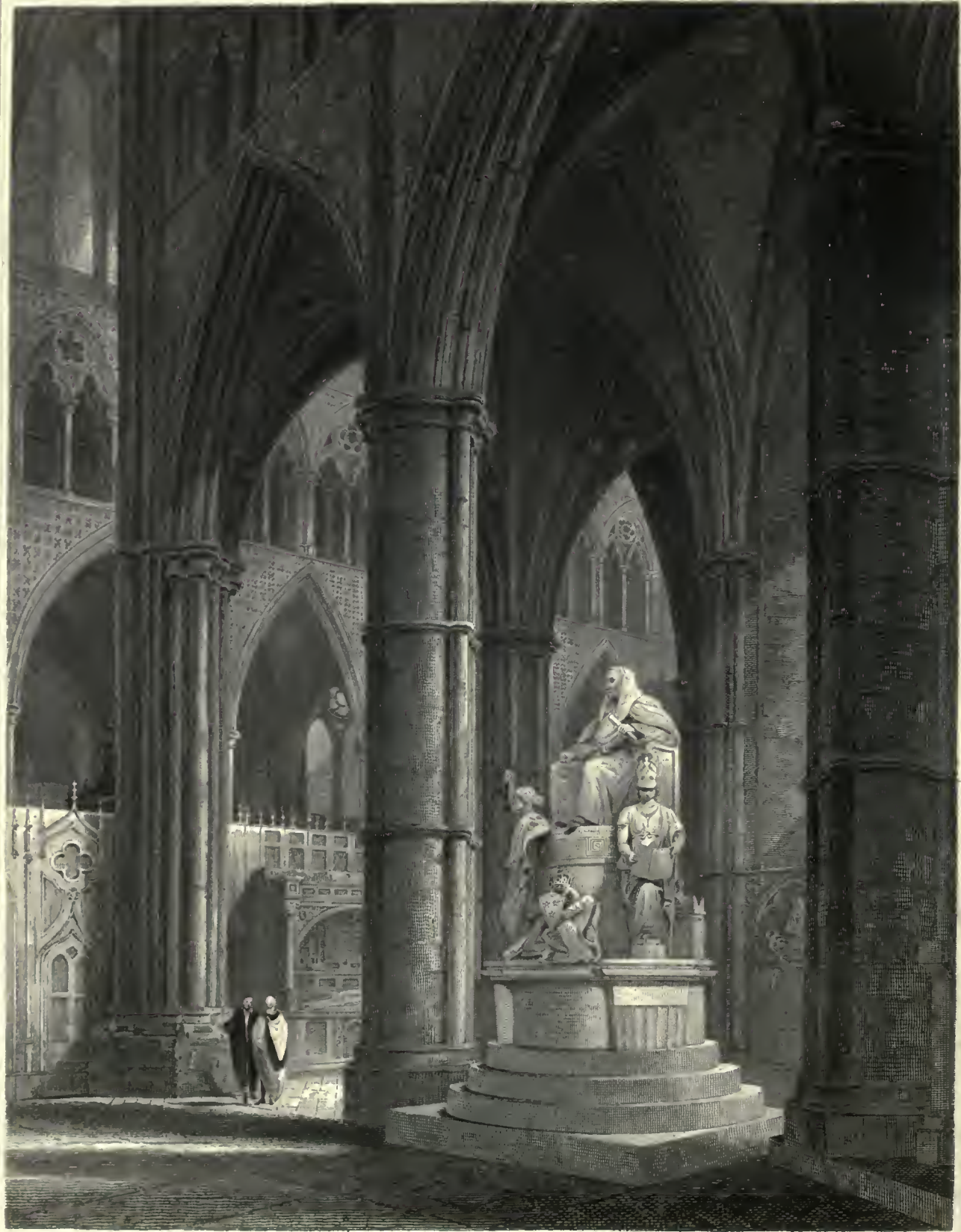
*Inscription:*

Erected by the King and Parliament, as a Testimony to the Virtues and Ability of WILLIAM PITT, *Earl of Chatham*, during whose Administration, in the Reigns of George II. and George III. Divine Providence exalted Great Britain to an height of Prosperity unknown to any former Age. Born Nov. 15, 1708. Died May 11, 1778.

The middle intercolumniation on the west side, is occupied by another lofty Monument, which was executed by Nollekens, in 1793, to the memory of the naval Captains, BAYNE, BLAIR, and MANNERS, who were killed in the West Indies during the two engagements with the French Admiral De Grasse, in April, 1782; and whose remains, in compliance with their own injunctions, were committed to the deep. The figures are all of white marble; the pyramidical back-ground of a lightish dove colour, variegated. This is a shewy production; but the grand interests of sepulchral commemoration are here rendered subordinate to the allegory, though most of the sculpture is very







Drawn by J. P. Neale

Engraved by W. Woolnoth

# WESTMINSTER ABBEY.

LORD MANSFIELD'S MONUMENT, THE VIEW LOOKING ACROSS THE CHOIR

FRANCIS FREELING ESQ. F.R.S. A Secretary to the General Post Office &c. &c. This Plate with feelings of Respect & Gratitude is inscribed by J. P. Neale.

London: Published by M. & J. L. Newman & Co. Paternoster Row & J. P. Neale Bennett, St. Blackfriars Road

Printed by J. & J. Harwood

-Proof



finely executed. The central part is occupied by a rostral column, on the summit of which is a well-proportioned statue of Fame, in a standing position, holding a laurel wreath: from the capital and shaft of the column, and partly sustained by a winged boy, are displayed pendant Medallions, in ovals, of the deceased, thus inscribed:—"Lord Robert Manners, aged twenty-four."—"Captain William Bayne, aged fifty."—"Captain William Blair, aged forty-one." On the basement is a majestic figure of Neptune reclining on a sea-horse, and directing the attention of Britannia, who is standing on the right of the column; to the medallions of her fallen sons: a Lion couchant at the side of Britannia, and sustaining her shield, completes the group. The basement consists of three divisions: those at the sides include various naval emblems, as an anchor and cable, capstan, globe, sextant, a rudder, cannon, grappling-irons, compass, &c. and on that in the middle is the following *Inscription*:

*Captain WILLIAM BAYNE, Captain WILLIAM BLAIR, Captain LORD ROBERT MANNERS*, were mortally wounded in the course of the Naval Engagement under the Command of Admiral Sir George Brydges Rodney; on the 19th and 20th of April, MDCCLXXXII. In Memory of their Services, the King and Parliament of Great Britain have caused this Monument to be erected.

This Monument is delineated in PLATE XXXIX, together with those of the Earl of Chatham, and Admiral Wager: the male figure seen in the Print, is pointing to the stone which marks the place of interment of the Pitt family.

Within the next intercolumniation stands the insulated Monument of WILLIAM MURRAY, *Earl of Mansfield*; which is of a circular form, elevated upon a plinth and three steps. It was designed and executed by John Flaxman, R. A. in 1801; and is every way indicative of the classic knowledge and powerful talents of that eminent sculptor. The venerable Judge is represented in his judicial robes, sitting on a lofty pedestal, in a sort of curule chair, his left foot being a little advanced; his right hand rests on his knee, his left grasps a parchment scroll: this attitude was taken from a fine picture of the Earl by Sir Joshua Reynolds. On each side of the pedestal is a standing figure; that on the right representing Justice, with a Roman statura, or balance, and that on the left Wisdom, unfolding the book of Law. Between these statues, in front, is an emblematical trophy, composed of a shield of arms, surmounted by a coronet, with a mantle of estate, the fasces, or rods

of justice, and the curtana, or sword of mercy. On the back of the chair, within a laurel wreath, is the Earl's motto, viz. "*Uni æquus virtuti.*" Upon the basement beneath, is a very beautifully-sculptured personification of Death; represented, agreeably to the idea of the ancients, by the figure of a youth partly prostrate, and leaning on an extinguished torch. At the sides are funeral altars, surmounted by fir-apples. The front of this Monument is shewn in PLATE VIII. *Inscription*:

"Here MURRAY, long enough his Country's Pride,  
Is now no more than TULLY or than HYDE."

Foretold by A. Pope, and fulfilled in the year 1793: when WILLIAM, Earl of MANSFIELD, died full of Years, and of Honours; of Honours he declined many, those which he accepted were the following: He was appointed Solicitor General 1742, Attorney General 1754, Lord Chief Justice and Baron Mansfield 1756, Earl of Mansfield 1776. From the love which he bore to the place of his early education, he desired to be buried in this Cathedral, (privately) and would have forbidden that instance of Human vanity, the erecting a Monument to his memory, but a Sum, which, with the interest, has amounted to two thousand five hundred pounds, was left for that purpose by A. Bailey, Esq. of Lyon's Inn, which at least well-meant mark of Esteem, he had no previous knowledge or suspicion of, and had no power to prevent being executed. He was the fourth son of David, fifth Viscount Stormont, and married the Lady Elizabeth Finch, daughter to Daniel Earl of Nottingham, by whom he had no issue. Born at Scone, 24. March, 1704. Died at Kenwood 20th. March, 1793.

*Arms*: sculp. Az. within a double Tressure fleury, three Mulletts Arg. *Murray*.

The pavement is principally formed by marble Slabs and Gravestones: many of them have been inlaid with Brasses, none of which are now remaining, and the indents themselves are fast wearing away. The readable Inscriptions, which are chiefly modern, record the interment of the following persons, in the order here mentioned, commencing with those at the North end of the transept.

Mrs. LUCY FINCH, wife of Dr. Rob. Pool Finch, a Canon of this Church: She was born in 1729, and died in 1796. Dr. R. P. FINCH; born 1723, died 1803.

*Arms*: sculp. a Chev. Sab. betw. three Griffins pass. *Finch*: Imp. Sah. a Chev. Or betw. three Trefoils, slipped. *Crest*: a Griffin passant.

The most Rev. CHARLES AGAR, *Earl of Northampton*, Viscount Somerton, Archbishop of Dublin, &c. who died on the 14th of July, 1809, in his 72d year: highly lamented for his virtues and accomplishments.

The Rev. WILLIAM BRADFORD, M.A. Archdeacon of Rochester, and Vicar of Newcastle-upon-Tyne; who died July 15, 1728; aged 32 years. He was the only son of SAMUEL, Lord Bishop of Rochester, and Dean of Westminster; who died May 17, 1731, aged 78; and was also buried here, together with JANE, his Widow: she died Feb. 26, 1738, aged 80. Near them lie the bodies of SAMUEL DENNE, and SAMUEL CLARKE, two infant grandsons of the same Bishop.

The Rev. JOHN BLAIR, LL.D. Prebendary of Westminster: he died at the age of 59, on June the 24th, 1782. At the head of his gravestone, is that of Sir WILLIAM SANDERSON, Knt. whose monument was removed into the west aisle of this transept from the place now occupied by Admiral Wager's monument. *Inscription:*

After L. Years' Cohabitation in Marriage, here lye interr'd the Body of Sir WILLIAM SANDERSON, Knt. Gentleman of his Ma<sup>ties</sup> Privy Chamber, Dec<sup>d</sup>. July the 15, 1676, aged 90: and Dame BRIDGET his Wife, Mother of the Maids of Honor to the Queen Mother, and to her Maj<sup>ty</sup>. that now is; who dyed Jan. 17<sup>th</sup>. 1681; Aged 82.

Here Lyes the Body of ELIZABETH, daughter of Dr. Tho: Manningham, Prebendary of this Church, who died November the 15, 1733, aged 19.

Near the middle of this transept, a small freestone, inscribed with the initials C. J. F. marks the place of interment of that great and patriotic Statesman the Right Hon. CHARLES JAMES FOX; who died of a dropsy on the 13th of September, 1806, aged 57. Restored to office at a late period of life, and at a season of unexampled difficulty, his strenuous exertions for the benefit of his native land, whilst in a state of ill health, and of grievous suffering, were prematurely arrested by the hand of death; yet not till he had rescued the British character from its most opprobrious stigma, by the ABOLITION OF THE SLAVE TRADE! His obsequies, though private, were celebrated with much solemnity, and his funeral was attended by the principal Members of both Houses of Parliament. No sepulchral monument has yet been erected to his memory; but it is understood, that a due tribute to his fame has been nearly completed by the sculptor Westmacott, and will be raised in this Church in the course of the present year.

Within a very few yards, southward, from the grave of Mr. Fox, lie interred the remains of his great political rival, the Right Hon. WILLIAM PITT, youngest son of the first Earl of Chatham.

The transcendent talents and persuasive oratory of this gentleman, combined with the peculiar situation of public affairs, occasioned his advance to power at a very early age; and such was the confidence placed in his abilities and principles, when Prime Minister, that for upwards of twenty years, all the resources and influence of the British empire were subjected to his controul. His success, however, in opposing the overwhelming torrent of French aggrandisement, was not commensurate with his efforts to stem its progress; and the intelligence of the fatal Battle of Austerlitz, in the autumn of 1805, is supposed to have had much influence on his declining health: he died on the 23d of January, 1806. He was honoured with a public funeral; and a monument has been raised to his memory by order of Parliament, over the west entrance into this Church. A small stone, of less than a foot square, with the initials W. P. marks the place of his burial. In the same vault are deposited the remains of his parents, the Earl and Countess of Chatham; of his sister Lady Harriet Elliot; and of his sister-in-law, Mary Elizabeth, daughter of the late Viscount Sydney, and late wife to the present Earl of Chatham.

The Hon. Rear-Admiral Sir JOHN JENNINGS, Governor of Greenwich Hospital: he died December 23, 1743; aged 79.

ALEXANDER WALKER, of the Island of Barbadoes, Esq. Obijt 23d of May, 1757. *Ætat*. 60.

*Arms:* sculp. Quarterly, viz. 1st and 4th, a Cloud, in Chief an Eye, *Walker*; 2d and 3d, a Pelican vulning her breast. *Motto:* *Per Varios casus.*

Sir CHARLES WAGER, and Lady WAGER.

M. S. Here lies y<sup>e</sup> body of Dame MARY JAMES, late Wife of John James, K<sup>t</sup>. descended from y<sup>e</sup> ancient family of y<sup>e</sup> Lords of Hostericke in Holland, and Daughter of S<sup>r</sup>. Robert Killigrew, sometime Vice Chamberlain to Mary, late Qu: of England, and Wife of his Sacred Maj<sup>ty</sup>. K. Ch. y<sup>e</sup> I. of blessed Memory; by whom she had issue one Son, named John and one Daughter named Elizabeth, w<sup>ch</sup>. dy'd in their Infancy. Y<sup>e</sup> said Dame Mary James, departed this mortall life on y<sup>e</sup> 6<sup>th</sup> day of November in y<sup>e</sup> year of our Lord 1677.

*Arms:* sculp. Two Bars Crenelle, counter Crenelle, *James*: Imp. an Eagle displayed with two Heads, within a Bordure Bezanty, *Killigrew*.

CLEMENT SAUNDERS, Esq. Carver in Ordinary to Charles II, James II, and William III: he died Aug. 10, 1695: aged 84.



The Hon. OLIVER LAMBART, Esq. second son of Charles, Earl of Cavan: he died April 18, 1738: aged 55. Mrs. SOPHIA LAMBART, daughter to the above Oliver, who died May 11, 1749; aged 32; and Mrs. FRANCES LAMBART, his relict: who died Jan. 3, 1750, in her 67th year.

*Arms:* Three Narcissuses, pierced, *Lambart*; Imp. Party per Pale, three Lions ramp. *Herbert*. *Crest:* a Sagittary.

Here lyes the Body of the most noble JOHN, *Duke of Newcastle*, who dyed the 15 of July 1711, in the 49th year of his age.

*Arms:* within a Garter, Erm. two Piles in Point, *Holles*.

SARAH PEARCE, died Jan. 17, 1759; aged 18 years; WILLIAM PEARCE, Esq. her father, brother to Zachary, Lord Bishop of Rochester, and Dean of Winchester; died Decem. 24, 1782, aged 90; WILLIAM PEARCE, grandson to the above William, who died on the 3d of Jan. 1791, aged 29; and MARY, wife of John Farr Abbot, Esq. his grand-daughter, and last surviving descendant, who died at Naples, Decem. 11th, 1793; aged 31.

Here lie Interr'd the Bodies of the Hon<sup>ble</sup>. GEORGE and FERDINAND HASTINGS, second and third Sons of Theophilus and Selina, Earl and Countess of Huntingdon. Ferdinando 3d son, born Jan<sup>y</sup>. 23<sup>o</sup>. 1733, departed this life April 21<sup>st</sup>. 1743, in the 11th. year of his age; and George 2d, son, born March 29th. 1730; died Dec<sup>r</sup>. 20th. 1743; in the 14th. year of his age.

*Arms:* Quarterly of Four, viz. 1. a Maunch, *Hastings*; 2. *France and England*, quarterly, a Label of three Points, *Geo. Plantagenet*, D. of Clarence; 3. Party per Pale, a Saltire engr. *Pole*; 4. two Bars, in Chief three Plates, *Hungerford*. *Crest:* a Bull's Head, erased, gorged with a Ducal Coronet. Motto: *In Veritate Victoria*.

Here lies the Body of Lieutenant-Gen<sup>l</sup>. KIRK who died Jan: 1 A: D: MDCCXLI. Also lies the Body of DIANA DOBMEYER, she died Feb: XXII A: D: MDCCXLIII.

Here lies interred the Body of ARCHIBALD HAMILTON, Esq. second Son of the Right Honour<sup>ble</sup>. Lord Archibald and Lady Jane Hamilton. He died in the xvii year of his age, MDCCXLIV.

ELIZABETH BOULTER, Relick of Hugh late Archbishop of Armagh and Primate of all Ireland: died Feb: 28, 1754: Aged 60 years.

Here lies the Body of WILLIAM FORBES, of Tolquhon in the Shire of Aberdeen and Kingdom of Scotland, who Exchanged this life for a better, April the 5th 1728, Ætat 47. As also the Body of Ann his Wife, who departed Nov. 11, 1738; aged 58.

*Arms:* Quarterly of Four, viz, 1st and 4th, three Boars'

Heads, couped, *Forbes*: 2d and 3d, three Unicorns' Heads, erased, *Preston of Formantine*. Supporters: two Greyhounds. *Crest:* a Stag's Head.

JOHANNES RICHBELL, Armiger. Obijt April. iv. MDCCXIII. Ætatis suæ XIX. Here lyeth also Interr'd the Body of Mrs. MARY RICHBELL, his sister, who departed this Life the 2th of November, 1721, in the 31 year of her age.

*Arms:* on a Bend three Bells. *Crest:* a Garb.

Here lieth the Body of Dame SARAH NEVILL, the wife of St. Thomas Nevill, Baronett, who departed this life, the 17th. day of Oct: in the year of our Lord 1710; in y<sup>e</sup> 60th year of her age. Here lies also Interr'd the Body of M<sup>rs</sup>. ANNE ELFORD, Wife of Jonathan Elford, Esq<sup>r</sup>. and only daughter and heir of St. Thomas Nevill, Bar<sup>t</sup>. by the above-mentioned Sarah. Obijt the 4th of May, 1722.

*Arms:* a Saltire Erm. a Cres. for Diff. an Escutcheon of Ulster, *Nevill*: Imp. three Lozenges in Fess, betw. four Bars. Motto: *Ne vile velis*.

CHRISTOPHER MUSGRAVE, Esq. Obijt 10 Sept. 1718.

Here lieth the Remains of Mrs. B. HOLLINSHEAD, of Chorley, Lancashire, Died 29th July 1798, aged 79.

Here lyeth the Body of St. THOMAS NEVILL, Baronett, who was Gentleman of the Privy Chamber to King Charles the 2d. and King James the 2d. He dyed on the 25 of Feb: 1711; in the 87 Year of his Age.

*Arms and Motto:* as for Dame Nevill. *Crest:* a Bull's Head erased.

St. GILBERT LORT, Bart. Anno Domini, MDCXCVIII.

Dame ELIZABETH CAMPBELL, Widow, Anno Domini MDCCXIII.

*Arms:* Quarterly of Four, viz. 1. a Buck's Head cahoessed, *Campbell of Calder*; 2. Gyrony of Eight, *Campbell of Lockow*; 3. a Lymphad, *Lorn*; 4. a Fess betw. six Annulets, three and threc, *Lucas*: Imp. a Cross, *Lort*.

Sir James Wright, Bart. Died 20th. of Nov<sup>r</sup>. 1785, aged 71 years.

The burial-place of GILBERT ELLIOT MURRAY KYNYNMOUND, Baron Minto, late Governor General of the East Indies, is marked only by a plain stone, sculptured with the initial letter M. and a Coronet. Lord Minto died on the 21st of June, 1814.

Here lieth the Body of MARY ILLINGWORTH, who departed this Life, June 4th. 1758. Also the Body of ELIZABETH ILLINGWORTH, her Mother; who died January 28th. 1760. Aged 80 years.

MARIA Vxor chariss. Thom. Willis, M. D. nec non D. D. Sam. Fell, S. T. P. et Ecclesiæ Cathed. Christi Oxon Decani

Filia. *Femina, si quæ aliâ pietate prœdientia, et morum svaui-  
tate insignis, summo omnium ac imprimis Mariti cum desiderio  
et luctu. Obijt in Vigiliâ Omnium Sanctorum A.D. 1670.  
Jam' hic conditur, Festi illius auroram æternam expectans. In  
eâdem etiam Hymno CATHARINA, eorum Filia, sepulta fuit  
postpridie S<sup>ci</sup>. Michaelis, A.D. 1667. Hic etiam Jacet præ-  
dictus THO. WILLIS, M. D. celeberrimus obiit Nov. 11, 1675.  
A. Etatis 54.*

The Monuments in the West aisle of this Transept are arranged in the following order, commencing with those on the east side.

The first Monument is that of Sir EYRE COOTE, K. B. whose splendid services in the East Indies will ever be remembered in the annals of his country. It was designed and executed by the late Thomas Banks, R. A. and is principally of white marble, with a variegated pyramidal background. The basement is composed of a large square-shaped sarcophagus, within the pediment of which is an elephant, thus introduced to mark the scene of action. Above the sarcophagus, in the central part, is raised a commemorative trophy, consisting of a palm-tree entwined by a branch of laurel; with ensigns behind, and in front, a Roman vest and helmet, inclosing the club of Hercules, with a bow, shield, and quiver of arrows. On the right, is the Statue of Victory, suspending a medallion of the deceased from the palm-tree; and on the left is a very fine sitting figure of a Mahratta Captive, naked, mournfully reposing his brow on his right hand: his left arm is placed over an inverted cornucopia, the rich contents of which are pouring into a British shield. *Inscription:*

This Monument is erected by the East India Company, as a memorial of the military Talents of Lieutenant-General Sir EYRE COOTE, K. B. Commander in Chief of the British Forces in India, who, by the success of his arms, in the years MDCCLX and MDCCLXI, expelled the French from the Coast of Coromandel. In MDCCLXXXI and MDCCLXXXII, he again took the field in the Carnatic, in opposition to the united strength of the French and Hyder Ally; and, in several Engagements, defeated the numerous forces of the latter: but Death interrupted his career of Glory, on the XXVII<sup>th</sup>. day of April, MDCCLXXXIII, in the fifty-eighth year of his age.

The small mural Monument of General HORE, Lieut. Governor of Quebec, was executed by the late John Bacon, R. A. in 1793, and erected at the expense of his disconsolate widow. It displays a graceful figure of a Canadian female in a North American dress, lamenting over a sarcophagus:

near her is a beaver; and on the pedestal, conjoined by a ribband, are sculptured a rudder and a cornucopia, as emblems of government and plenty: on the rudder are minute delineations of a serpent and a mirror, in allusion to the prudence and integrity of the deceased. *Inscription:*

To the Memory of Brigadier General HORE, Lieutenant Governor of the Province of Quebec; where he died in 1789, aged 43 years. To those who knew him, his name alone conveys the idea of all that is amiable in the human character: distinguished by splendor of Family, a cultivated taste for Letters, and superior elegance of Manners. As a Public character, disinterested, and ever actuated by an unshaken regard to principle; the Patron of the Oppressed, the Benefactor of the Indigent. In the Field, eminent for intrepid Courage, tempered by unbounded Humanity. In the Civil Service of his Country, he manifested the warmest zeal for its Interest; and displayed such Abilities and Integrity as were the Pride and Blessing of the People he governed.

The Monument of JONAS HANWAY, Esq. whose benevolent actions endear his memory to every feeling heart, consists of a plinth and basement, supporting a sarcophagus, on which is an emblematical *basso-relievo* of the Marine Society; representing Britannia, with the usual symbols of her glory, distributing raiment to poor boys designed to be trained to the sea-service. Behind the sarcophagus is a pyramid (surmounted by a lamp), to which is attached a good Medallion of the deceased; and at the sides are the flags of Great Britain, one of which is inscribed with the words "Charity and Policy united." Mr. Hanway's charities were very diffusive; and, besides his being the Founder of the Marine Society, the Foundling and Magdalen Hospitals were much indebted to his beneficence. This Monument was executed by J. F. and Jac<sup>ms</sup>. Moore, at the voluntary expense of his friends.

*Inscription:*

Sacred to the Memory of JONAS HANWAY, who departed this life September 5th, 1786, aged 74; but whose name liveth, and will ever live, whilst active piety shall distinguish the Christian, integrity and truth shall recommend the British Merchant, and universal kindness shall characterize the Citizen of the World.

The helpless *Infant* nurtured thro' his Care,  
The friendless *Prostitute* shelter'd and Reform'd,  
The hopeless *Youth* rescu'd from Misery and Ruin,  
And train'd to Serve and to Defend his Country,  
Uniting in one common Strain of Gratitude,  
Bear Testimony to their Benefactor's Virtues.

This was the Friend and Father of the Poor.



*Arms:* sculp. A Chev. betw. three Demi-Lions ramp. *Hanway.* *Crest:* a Demi-Lion rampant. *Motto:* *Never Despair.*

Another specimen of the talents of the late Thomas Banks, R. A. is exhibited in the Monument of that eminent Physician, Sir CLIFTON WINTRINGHAM, Bart. which was erected at the expense of Anne, his Lady, who is represented leaning, mournfully, on a pedestal, with dishevelled hair and drapery. In an upper compartment is an alto relief of a Physician relieving a sick and distressed Family: above which is a shield of arms. Sir Clifton died on the 10th of January, 1794, aged 83.

*Arms:* sculp. and painted. Arg. six Lions ramp. Az. three, two, and one; an Escutcheon of Ulster, *Wintringham*; Imp. Arg. three Chaplets Prop. *Motto:* *Esto Bonus et Pius ne sit leo te magis impavidus.*

Above the last, is a mural Monument of white marble by the younger Bacon, in memory of Major General COOTE MANNINGHAM, who fell a victim to the severities of war at Corunna, in August, 1809. It consists of an inscribed Tablet, with an *alto-relievo* of a mourning female, kneeling on a sarcophagus, surmounted by an urn with drapery. Behind is a flag, cannon, and other emblems of war. The *Inscription* was written by Miss Holford:

Sacred to the Memory of Major-General COOTE MANNINGHAM, Colonel of the 95<sup>th</sup>. or Rifle Regiment of Infantry, and Equerry to the King. In testimony of a Friendship which commenced in early youth, was matured and confirmed by time, remains unchilled by death, and humbly looks for a reunion in eternity. The distinguished Soldier, to whom friendship erects this inadequate memorial, began his career of military glory at the Siege of Gibraltar, and concluded it at the Victory of Corunna, to which his skill and gallantry conspicuously contributed. He fell an early victim to the vicissitudes of climate, and the severities of war; and died the 26<sup>th</sup>. of August, 1809, aged 44: yet, reader, regard not his fate as immature, since his cup of glory was full; and he was not summoned till his virtue and patriotism had atchieved, even here, a brilliant recompense; for his name is engraven on the annals of his country. In him the Man and the Christian tempered the Warrior, and England might proudly present him to the World as the model of a British soldier. Erected by Lieut. Genl. Thomas Hislop, Commander in Chief, &c. at Bombay, in the East Indies. Anno 1813.

*Arms:* sculp. Sah. a Fess Erm. in Chief three Griffins' Heads erased, *Manningham*; Imp. Az. on a Bend betw. six Lozenges, Arg. each charged with an Escallop, five Escallops. *Crest:* out of a mural Crown, a Talbot's Head collared and leashed.

Against the north wall, on the east side of the doorway, is the Monument of GEORGE MONTAGU DUNK, Earl of HALIFAX, K. G. which was executed by the late John Bacon, Esq. in 1782. The composition includes a Bust of the deceased, grouped with two winged Boys, or Genii; one of whom is raising a mantle to display the Bust, and, in allusion to the personal character of the Earl, bears a mirror, the emblem of prudence, in his right hand, and treads the mask of hypocrisy beneath his foot: the other is presenting the insignia of the Order of the Garter, in reference to the honours conferred upon the departed Statesman for his many services. At the lower part of the composition, on the pedestal, are grouped the official purse, sculptured with the Royal arms of George III, an Irish harp, and a medal ornamented with an anchor; denoting the various situations held by the deceased, and which are specified in the inscription. There is such a very peculiar character in the features of the Bust, that scarcely a doubt can be entertained of its having been a correct likeness. It is deserving of remark, also, that the different actions of the Genii were evidently intended by the artist to imply that the personal virtues of an eminent individual, rather than the preferments he may attain to, tend to exhibit him in the more honourable and distinguished light to survivors, and to posterity. *Inscription:*

Sacred be the Monument which here is raised by Gratitude and Respect to perpetuate the Memory of GEORGE MONTAGU DUNK, Earl of Halifax, Knight of the most noble Order of the Garter: whose Allegiance, Integrity, and Abilities, alike distinguished and exalted Him in the Reign of George 2<sup>d</sup>. and of George 3<sup>d</sup>. In the year 1745, (an early period of his life) he raised and commanded a Regiment to defend his King and Country against the alarming Insurrection in Scotland. He was soon after appointed first Lord of Trade and Plantations; in which Department he contributed so largely to the Commerce and Splendor of America, as to be styled "Father of the Colonies." At one and the same Time, he filled the united great Offices of First Lord of the Admiralty, Principal Secretary of State, and Lord Lieutenant of Ireland. He was afterwards appointed Lord Privy Seal; on Resignation whereof, he was recall'd to the important Duties of Principal Secretary of State, and decess'd (in possession of the Seals) June 8<sup>th</sup>, 1771. His worth in private Life was eminent and extensive; and was best testified by the Honour and Esteem which were borne him Living, and the Lamentations bestowed upon his Ashes. Among many Instances of his liberal Spirit, one deserves to be distinctly recorded: During his Residence in Ireland he obtained the Grant of an additional 4000*l*. per annum, for all subsequent

Vice-Rois; at the same time nobly declining that Emolument himself.

*Arms*: sculp. Under an Earl's coronet: Quarterly; 1st and 4th, within a Bordure, three Fusils in Fess, *Montagu*; 2d and 3d, an Eagle displayed, *Monthermer*: Imp. a Chev. enrailed betw. two Castles, triple-towered, in Chief, and in Base, a Fleur de Lis, *Dunk*; an Escutcheon of the same. *Supporters*: two Griffins with wings displayed. *Motto*: *Otium cum dignitate*.

On the opposite side of the doorway is a Tablet surmounted by a characteristic Bust, in memory of Sir WILLIAM SANDERSON, Knt. who wrote the Lives of Mary, Queen of Scots; James the First; and Charles the First; to the latter of whom he was Gentleman of the Privy Chamber. He died on the 15th of July, 1676, aged 90; and was buried near the spot now occupied by the Monument of Sir Charles Wager, where this memorial was originally placed. Below it, on a Brass plate, is an Inscription for BRIDGET, his wife, daughter of Sir Edward Tyrell, Knt. with whom he lived fifty years in marriage: she was "Mother of the Maids of Honour to the Queen Mother, and to her that now is;" and died on the 17th of January, 1681, aged 89.

The range of arches over the doorway is occupied by the singular Monument of *Vice-Admiral Watson*, which was designed by the late James Stuart, and executed by P. Scheemakers, in white marble. It represents a range of Palm-trees, the foliage of which forms an embowered colonnade of trecc trefoil-beaded arches. Within the central arch is a Statue of the Admiral in a Roman toga, with a palm-branch in his right hand; his left being extended towards an Indian female, representing the Genins of Calcutta, kneeling under the adjacent arch: on the flat below, inscribed in a roundel, are the words "*Calcutta Freed, January 11, MDCCLVII.*" Within the dexter arch, is a naked male figure, intended to represent a Native of Gherrah, sitting, in chains, whose countenance displays great indignant expression: beneath, on a second roundel, is inscribed "*Gherrah Taken, February XIII, MDCCCLVI.*" On the tree, over the last statue, is a shield, (having a sword and a battle-axe behind it,) sculptured with the Lilies of France, and the words, "*Chandernagore Taken, March XXIII, MDCCCLVII.*" Below the middle compartment is the following *Inscription*:

To the Memory of CHARLES WATSON, Vice-Admiral of the White, Commander in Chief of his Majesty's Naval Forces in the East Indies, who dyed at Calcutta the 16th of August 1757; in the XLIV year of his age. The East India Company, as a grateful Testimony of the signal Advantages which they

obtained by his Valour and prudent Conduct, caused this Monument to be erected.

Turning southward, the first Monument, on the west side, "perpetuates the Memory of Lieut. Gen. JOSHUA GUEST, who closed a Service of Sixty Years by faithfully defending Edinburgh-Castle against the Rebels in 1745." It was designed and executed by W. Taylor, at the expense of the General's widow, who lies buried near him. It consists of a plinth and basement, supporting a handsome sarcophagus, which is surmounted by a well-executed Bust of the deceased in Roman armour. At the sides, are various military trophies, palm and laurel branches, &c. and under the inscribed tablet, in front of the sarcophagus, is a skull. The back-ground is composed of red-veined variegated marble.

*Arms*: sculp. Az. a Chev. Arg. betw. three Swans' Heads, erased, *Guest*.

The unfortunate fate of the brave *Admiral Sir JOHN BALCHEN*, K. B. is commemorated on a Monument by P. Scheemakers, which displays a representation of the Admiral's Ship sinking in a Storm, sculptured in *alto-relievo* on a sarcophagus. Naval trophies, with a pyramid, arms, and other enrichments, complete the design. *Inscription*:

To the Memory of S<sup>r</sup>. JOHN BALCHEN, Knt. Admiral of the White Squadron of his Majesty's Fleet: Who, in the Year 1744, being sent out Commander in Chief of the Combined Fleets of England and Holland, to cruise on the Enemy, was on his return Home in his Majesty's Ship the *Victory*, lost in the Channel by a Violent Storm; from which sad Circumstance of his Death, we may learn that neither the greatest Skill, Judgment, or Experience, join'd to the most firm, unshaken resolution, can resist the fury of the Winds and Waves; and we are taught from the passages of his Life, which were filled with Great and Gallant Actions, but ever accompanied with adverse Gales of Fortune, that the Brave, the Worthy, and the Good Man, meets not always his reward in this world. Fifty-eight Years of faithful and painful Services he had pass'd, when being just retired to the Government of Greenwich Hospital, to wear out the Remainder of his Days, He was once more, and for the last time, call'd out by his King and Country, whose Interest he ever preferred to his own, and his unwearied Zeal for their Service ended only in his Death; which weighty misfortune to his afflicted Family became heighten'd by many aggravating Circumstances attending it: yet, amidst their Grief had they the mournful Consolation to find his Gracious and Royal Master, mixing his concern with the general lamentations of the Publick, for the Calamitous Fate of so Zealous, so Valiant, and so Able, a Commander:—and as a



lasting Memorial of the Sincere Love and Esteem borne by his Widow to a most Affectionate and worthy Husband, this Honourary Monument was erected by Her. He was born Feb<sup>ry</sup>. y<sup>e</sup> 2<sup>d</sup>. 1669: Married *Susannah*, the Daughter of *Coll: Aprice*, of Washingly, in the County of Huntingdon: Died October y<sup>e</sup> 7<sup>th</sup>. 1744, Leaving one Son & one Daughter; the former of whom, *George Balchen*, survived him but a short time; for being sent to the West Indies in 1745, Commander of his Majesty's Ship the *Pembroke*, he Died at Barbadoes in Dec<sup>ber</sup>. the same Year, Aged 28; having walked in the Steps, and imitated the Virtues and Bravery of his Good, but unfortunate Father.

*Arms*: sculp. An Orle of Mulletts of six Points, a Cres. for Diff. *Balchen*; Imp. three Spears' Heads, *Aprice*.

In the next division is a Monument of white marble, by R. Westmacott, jun. for Dr. JOHN WARREN, *Bishop of Bangor*, whose virtues are commemorated by an Epitaph inscribed upon a rock; on one side of which, in a mournful attitude, is a Statue of Religion bearing a Cross, and on the other, the figure of an Angel pointing to it as a source of consolation. At the base are the Holy Scriptures, grouped with a mitre and a crozier.

*Inscription*:

Near this Place are interred the Remains of the Right Reverend JOHN WARREN, D. D. Bishop of St. David's, in 1779; and translated to the See of Bangor, in 1783. These Episcopal Stations be filled for more than twenty Years, with great Ability and Virtue. His Charity, Liberality, Candour, and Benevolence, will long be remembered. His eminent Learning and unwearied Application, rendered him highly serviceable to the Laws, as well as the Religion of his Country; towards which he was most sincerely attached. He was son of Richard Warren, D. D. Rector of Cavendish, and Archdeacon of Suffolk; and Brother of Richard Warren, M. D. celebrated for his Knowledge and successful Practice, and many Years Physician in Ordinary to his Majesty. He married Elizabeth Southwell, Daughter of Henry Southwell, Esq. of Wisbech, Cambridgeshire: who, fully sensible of his many distinguished Virtues, has offered this grateful Tribute to his Memory, with the most unfeigned Sincerity and Respect. He died on the 27<sup>th</sup>. of January, 1800, in the 72<sup>d</sup> Year of his Age.

The Monument of Lord AUBREY BEAUCLERK, who perished at Carthage, displays a Bust of the deceased, within an oval niche, against a pyramid of dark-coloured marble. The enrichments are composed of the family arms, with naval trophies and ensigns. This was executed by P. Scheemakers. On the basement is the following *Inscription*:

Whilst BRITAIN boasts her Empire o'er the Deep,  
This Marble shall compell the Brave to weep;  
As Men, as Britons, & as Soldiers, mourn—  
'Tis Dauntless, Loyal, Virtuous BEAUCLERK's Urn.  
Sweet were his Manners, as his Soul was great,  
And ripe his Worth, tho' immsture his Fate.  
Each tender Grace y<sup>e</sup>. Joy and Love inspires,  
Living, he mingled with his Martial Fires:  
Dying, he bid *Britannia's* Thunder roar,  
And *Spain* still felt him when he breath'd no more.

The Lord AUBREY BEAUCLERK was the youngest Son of Charles, Duke of St. Alban's, by *Diana*, Daughter of Aubrey de Vere, Earl of Oxford. He went early to Sea, and was made a Commander in 1731. In 1740, he was sent upon that Memorable Expedition to Cartagena, under the Commsnd of Admiral Vernon, in his Majesty's Ship the *Prince Frederick*, which with three others was ordered to Cannonade the Castle of *Boca-Chica*. One of these being obliged to quit her Station, the *Prince Frederick* was exposed not only to the Fire from the Castle, but to that of Fort St. Joseph, and to two Ships that guarded the Mouth of the Harbour, which he Sustained for many Hours that Day, and part of the next, with uncommon Intrepidity. As he was giving his Commands upon Deck, both his Legs were Shot off, but such was his Magnanimity, y<sup>e</sup>. he would not Suffer his Wounds to be drest, till he has communicated his Orders to his first Lieutenant, w<sup>h</sup>. were, "To Fight his Ship to the last Extremity." Soon after this he gave some Directions about his private Affairs, & then resigned his Soul, w<sup>h</sup>. the Dignity of a Hero and a Christian. Thus was he taken off in the 31<sup>st</sup>. year of his Age, an Illustrious Commander, of Superior Fortitude & Clemency: Amiable in his Person, Steady in his Affections, & equall'd by few in the Social & Domestick Virtues of Politeness, Modesty, Candour, and Benevolence. He marry'd the Widow of Coll. Fr<sup>s</sup>. Alexander, a Daughter of St. Henry Newton, K<sup>t</sup>. Envoy Extraordinary to the Court of Florence, & the Republick of Genoa, & Judge of the High Court of Admiralty, &c.

*Arms*: sculp. Quarterly of Four, viz. 1st and 4th, *France* and *England* quarterly; 2d, *Scotland*; 3d, *Ireland*; over all a Bend Sinister charged with three Roses, a Cross Moline for Diff. *Beauclerk*; Imp. Quarterly of Four, viz. 1st and 4th, a Cross Patonce, *Newton*; 2d, on a Bend three Martlets; 3d, Party per Fess indented, six Fleurs de Lis, three and three: over all, a Martlet for Diff. *Crest*: on a Chapeau, a Lion Pass. Guard. crowned and collared Or. Supporters: an Antelope and a Greyhound, both collared, on each collar three Roses.

The next Monument, which is, also, by P. Scheemakers, was erected in memory of the Hon. Lieut. Gen. PERCY KIRK, Esq. who died on the 1st of Jan. 1741, aged 57; and is represented by a Bust,

in armour: at the sides are two winged Boys, sitting on a sarcophagus with warlike and other trophies. This Gentleman was son to the Hon. Percy Kirk, Esq. Lieut.-General in the reign of James II, by the Lady Mary, daughter to George Howard, Earl of Suffolk. He was interred near this spot; and in the same grave was buried his niece and sole helress DIANA DORMER, daughter of John Dormer, of Rousham, in Oxfordshire, Esq.: she died Feb. 22, 1743; aged 32.

*Arms*: sculp. A Crozier and a Sword in Saltire, in Chief a Thistle, *Kirk*.

An excellent Bust, by Ryshrack, on a circular pedestal, beneath the adjoining arch, perpetuates the Memory of Sir RICHARD KANE, Knt. Governor of Minorca, in the reign of George II, who died on the 19th of Decem. 1736, aged 76; and was buried in the Castle of St. Philip, on that Island, which he had greatly benefited, not only by his general conduct, but, likewise, by causing a good road across it to be made through ways before thought impervious. It is probable that the very peculiar bearings in his arms have some allusion to the latter circumstance. He is represented in armour, and with flowing hair. He was born at Down, in Ireland, and first distinguished himself in a military capacity at the memorable siege of Derry: he afterwards served under King William, in Flanders, and was severely wounded at the siege of Namur. In Queen Anne's wars, he was also much distinguished both in Canada and in Flanders; and in 1712 he was made Sub-Governor of Minorca. Having been ordered to the defence of Gibraltar, he sustained, in 1725, an eight months' siege against the Spaniards, after almost every hope of relief had been extinguished. In 1733, he was advanced to the Governorship of Minorca, where he died and was buried as already stated. Such are the principal circumstances recorded on the pedestal by a long inscription in Latin.

*Arms*: painted, but much defaced. Az. a Fess Or, charged on the Dexter side, with three Lizards pass. in Bendwise sinister of the First, and on the Sinister side, with a Tree rising from a Mount Prop. In Chief, under three Mulletts of six Points, a Dexter Hand issuing from a Crescent, betw. a Wolf, salient, and a Lion ramp. combattant, and in Base, a Salmon naiant; all of the Second. On an Inescutcheon of the Field, a Cross Moline, on a stand footed at each extremity, Or, *Kane*.

The Monument of Dr. SAMUEL BRADFORD, Bishop of Rochester, and Dean of this Church, consists principally of a white marble Tablet, surmounted by a shield of arms and a mitre: the Jewel of the Order of the Bath is sculptured on the base, between palm-branches. It was executed by H. Cheere.

#### *Inscription:*

Ex adverso sepultus est SAMUEL BRADFORD, ST P. Sanctæ Mariæ de Arcubus Londini diū Rector: Collegii Corporis Christi apud Cantabrigienses aliquando Custos, Episcopus primo Carleolensis, deinde Roffensis, hujusq. Ecclesiæ et Honoratissimi Ordinis de Balneo Decanus. Concinator fuit, dum per Valetudinem licuit assiduus, tam moribus quam præceptis gravis, venerabilis, sanctus; cumq. in cæteris vitæ officiis, tum in munere præcipuè Pastoralis, prudens, simplex, integer; anima constantiâ tam æquabili, tam feliciter temperatâ, ut vix iratus, perturbatus haud unquam fuerit. Christianam Charitatem et Libertatem Civilem ubiq. paratus asserere et promovere. Quæ piæ, quæ benevolæ, quæ misericorditer, in occulto fecerit (et fecit multa) Præsul humillimus, humanissimus, et verè Evangelicus; ille suo revelabit tempore, qui, in occulto visa, palam remunerabitur. Ob. xvii die Maii anno Dom. MDCCXXXI. Suxq. Ætatis LXXIX.

*Arms*: painted. Arg. on a Saltire Gu. an Escallop Or, *See of Rochester*; Imp. Arg. on a Fess Az. three Bucks' Heads, erased, Or, *Bradford*.

That venerable Prelate, Dr. HUGH BOULTER, Archbishop of Armagh, is commemorated by a characteristic Bust, placed upon a sarcophagus, amidst numerous symbols of his dignities and office; as the mitre, and crozier, pall, lamp, oak-branches, &c. It is composed of white marble; and was designed and executed by H. Cheere. On the plinth is a shield, formerly painted with the arms of the See of Armagh, impaling Boulter, with quarterings; all which are defaced. *Inscription:*

Dr. HUGH BOULTER, late Archbishop of Armagh, and Primate of all Ireland, a Prelate so eminent for the Accomplishments of his Mind, the Purity of his Heart, and the Excellency of his Life, that it may be thought superfluous to specify his Titles, recount his Virtues, or even erect a Monument to his Fame. His Titles he not only deserv'd but adorn'd; his Virtues he manifested in his good Works, which had never dazzled the public Eye if they had not been too bright to be conceal'd; and, as to his Fame, whosoever has any Sense of Merit, any Reverence for Piety, any Passion for his Country, or any Charity for Mankind, will assist in preserving it fair and spotless; that when Brass and Marble shall mix with the Dust they cover, every succeeding Age may have the Benefit of his illustrious Example. He was born Jan<sup>y</sup>. the 4<sup>th</sup>. 1671: He was consecrated Bishop of Bristol, 1718: He was translated to the Archbishopric of Armagh, 1723; and from thence to Heaven, Sep<sup>r</sup>. the 27<sup>th</sup>. 1742.

Opposite to this aisle, against the wainscoting of the choir, is the Monument of Sir THOMAS



HESKETT, Knt. who was Attorney for the Court of Wards and Liveries, and one of the King's Council for the North, in the reign of James I. He was descended from the ancient family of the Heskett, in Lancashire; and died on the 15th of October, 1605. His Monument, which has been sumptuously gilt and painted, but is now much defaced, was designed after the Corinthian Order; and is composed, principally, of alabaster and free-stone. It consists of an altar tomb, on which is a full length Statue of Sir Thomas, reclining on his left elbow, under a circular arched canopy, surmounted by an entablature, supported by two columns. He is arrayed in a tufted gown, and a ruff; the face is mutilated. At the back of the arch is an inscribed tablet, framed, and surrounded by various ornaments, emblematical of the brevity of human existence; among them is a pleasing figure of a naked boy, blowing bubbles: in the spandrels are shields of arms. This was erected

at the expense of Juliana, the widow of Sir Thomas; a small figure of whom, kneeling before a desk, was under a niche in the basement, but has been taken away within these few years.

*Arms: painted.* 1. Arg. on a Bend Sab. three Garbs Or, a Cres. Gu. for Diff. *Heskett.* 2. Arg. three Chevronells Gu. betw. as many Martlets Sab.

Adjoining to the last Monument, westward, is that of Dame MARY JAMES, the daughter of Sir Rob. Killigrew, Knt. which was removed hither from the place now occupied by the Monument of Admiral Watson. It consists of a basement and pedestal surmounted by a large urn: at the sides are small shields of arms. The Inscription is nearly an exact counterpart of that on the gravestone of this Lady, inserted in page 210.

*Arms: sculp.* 1. Two Bars Crenelle, counter Crenelle, *James;* 2. An Eagle displayed, with two Heads, within a Bordure Bezanty, a Cres. for Diff. *Killigrew.*

#### *Monuments in the North Aisle of the Choir.*

The Monument of HUGH CHAMBERLEN, M.D. and F. R. S. which is the first that engages attention on the south side, is a very handsome composition of white and variegated marbles. It principally consists of an inscribed basement, a sarcophagus, several figures, a pyramid, and a circular pediment, (with mantling,) rising from pilasters of the Doric Order. On the sarcophagus is a finely-executed Statue of the deceased, in his Doctor's gown, reclining upon a mattress; his right arm being supported by cushions, and his hand extended on his cap: in his left hand he holds a book, which also rests upon his knee. There is much ease and gracefulness in the position of this figure; the features are expressive and penetrating, and the drapery well cast. At the sides of the sarcophagus, on receding pedestals, are Statues of Health and Longevity; the cup and serpent which distinguished the former are now broken; the latter is resting her right hand upon a shield, on which are sculptured a Lion couchant, and a soaring Eagle. On the pyramid is a winged boy, or angel, bearing a wreath and a trumpet; and two other boys are seated on the ascending sides of the pediment, each upholding a Medallion of a female. Dr. Chamberlen was much renowned for his professional knowledge; and more especially for his improvements in the art of midwifery. He died in June, 1728, and was thus commemorated by his friend Edmund, the last Duke of Buckingham: the sculptors were Peter Schcemakers and Laur. Delvaux.

The *Inscription*, which was written by Bishop Atterbury, is as follows:

HUGO CHAMBERLEN, Hugonis ac Petri utriusq. Medici, Filius ac Nepos, Medicinam Ipse excoluit feliciter et egregiè bonestavit: ad Summam quippe Artis suæ peritiam, Summam etiam in Dictis et Factis Fidem, insignem Mentis Candorem, morumq. Suavitatem adjunxit, ut, an Languentibus an Sanis acceptior, an Medicus an Vir Melior esset, certatum sit inter eos, qui in utroq. laudis genere Primarium fuisse, uno ore consentiunt. Nullam Ille medendi rationem non assecutus; depellendis tamen Puerperarum periculis, et avertendis Infantium morbis, Operam præcipuè impendit; eaq. multoties cavit, ne illustribus Familiis eriperentur Hæredes unici, ne Patriæ Charissimæ Cives egregij: universis certè prodesset, quantum potuit, voluit: adeoq. distracta in Partes Republica, cum iis à quorum Sententia discessit: Amicitiam nihilominus sanctè coluit, artisq. suæ Præsidia lubens communicavit: fuit ille tantâ Vitæ elegantiâ ac nitore, Animo tam forti tamq. excelso, Indole tam propensa ad Munificentiam, specie ipsa tam ingenuâ atq. liberali, ut facile crederes, pro sapientiæ ejus nobilem aliquem extitisse Autorem; utcumq. ex præclarâ stirpe Veterum Comitum de Tankerville, jam à quadringentis Illum annis ortum nescires. In diversa quam expertus est Fortunæ sorte, quod suum erat, quod decuit semper tenuit; cum Magnis vivens haud demisse se gessit, cum Minimis non asperè non inhumanè, utrosq. eodem bene merendi Studio complexus, utrisq. idem æquè Utilis ac charus. Filius erat mirâ in Patrem pietate, Pater Filiarum Amantissimus;

quas quidem tres habuit, unam è prima Coniuge, duas ex altera; castas, bonas, Matrum simillimas. Cum his omnibus usq. ad mortem conjunctissimè vixit; tertiam Uxorem sibi superstitem reliquit. Ad humaniores Illas ac Domesticas Virtutes, tanquam Cumulus accessit, rerum Divinarum Amor non fictus, summa Numinis ipsius Reverentia; quibus imbuta Mens, exulans jam Corporis depositura, ad Superiora se erexit, morbi diutini languoribus infracta permansit: et Vitam tandem hanc minimè vitalem non dissolutè non infructuosè actam, morte vere Christiana claudens, ad Patriam Cœlestem migravit. Obijt 17<sup>o</sup> Junij A. D. 1728. Annis Sexaginta Quatuor expletis: proveciori ætate sane dignus, cujus ope effectum est, ut multi non inter primos pene Vagitus extincti ad extremam nunc Senectutem possint pervenire. Viro Integerrimo, Amicissimo, ob servatam in partu vitam, ob restitutam sæpius et confirmatam tandem Valetudinem, Monumentum hoc Sepulchrale ejus Effigie insignitum posuit Edmundus Dux Buckinghamiensis; appositis hinc inde Statuis, ad exemplum Marmoris antiqui expressis. Quæ et quid ab Illo præstitum sit, et quod Illi redditum, licet; adhuc debetur Posteris Testatum faciant.

*Arms:* painted. Sab. an Escutcheon Arg. within an Orle of Cinquefoils, Or, *Chamberlen.*

Against the adjoining column is a neat Tablet of white marble, in commemoration of the late Dr. SAMUEL ARNOLD, on which is the following *Inscription*; together with the emblematic device of a Sickle dissecuring a Lyre.

To the beloved and respected Memory of SAMUEL ARNOLD, Doctor of Music. Born July 30<sup>th</sup>. O. S. 1740: Died Oct. 22<sup>d</sup>. 1802, aged 62 years and two months; and is interred near this spot. This Tablet is Erected by his afflicted Widow.

Here rests of Genius, Probity, and Worth,  
All that belongs to Nature and to Earth:  
The Heart that warmly felt, and freely gave;  
The Hand that Pity stretch'd to help and save;  
The Form that late a glowing Spirit warm'd,  
Whose Science tutor'd, and whose Talents charm'd;  
That Spirit fled to HIM who spirit gave,  
Now smiles triumphant o'er the feeble Grave,  
That could not chain it here; and joins to raise  
With Heav'n's own Choir, the Song of Pray'r and Praise.

Oh Shade rever'd!—our Nation's loss and pride!  
(For mute was Harmony when ARNOLD died!)  
Oh let thy still-lov'd Son inscribe thy stone,  
And with a "Mother's Sorrows," mix his own.

On the same column, westward, is an inscribed Tablet in memory of that eminent Musician PURCELL; whose merits were also recorded in verses

engraven on the slab covering his remains; but every trace of which has long been obliterated. Both *Inscriptions* are here preserved: that on the tablet is supposed to have been written by Dryden; whose wife, Lady Elizabeth Howard, was the patroness of Purcell, and caused this memorial to be erected.

Here lyes HENRY PURCELL, Esq<sup>r</sup>. who left this Life and is gone to that Blessed Place where only his Harmony can be exceeded. Obijt 21<sup>mo</sup>. die Novembris, Anno Ætatis suæ 37<sup>mo</sup>. Annoq. Domini 1695.

Plaudite, felices Superi, tanto hospite; nostris

Præfuerat, vestris additur ille Choris:

Invida nec vobis PURCELLUM terra repositat,

Questa, Decus Sæcli, deliciasque breves.

Tam cito decessisse, modos cui singula debet,

Musa, prophana suos Religiosa suos.

Vivit Io & vivat, dum vicina Organa spirant

Dumque colet numeris Turba Canora Deum.

*Arms:* painted. Barry wavy of Six Or and Vert, on a Bend Sab. three Boars' Heads, couped, of the First, *Purcell*: Imp. Gu. on a Bend betw. two Escallops Arg. a Cornish Chough Prop. betw. two Cinquefoils of the Field.

The Memory of Captain GEORGE BRYAN, of the Coldstream Regiment of Guards, who fell at the battle of Talavera, in July, 1809, in his 27th year, is preserved by a small mural Monument by J. Bacon, jun. which displays, in *alto-relievo*, a mourning female, representing Affection, with a cypress branch in her hand, weeping by the side of an urn; behind which military trophies are raised: the word *Talavera* is inscribed above. The deceased, who was highly respected for his accomplishments and general merit, was buried with every military honour in the Garden of the Convent of St. Jeronimo, in Spain.

A stately Monument of various coloured marbles, which have been ornamented by painting and gilding, records the memory of ALMERICUS DE COURCY, Lord Courcy; and ANN, his widow, in pursuance of whose Will it was erected. Lord Courcy is represented by a recumbent figure reclining on a sarcophagus, and pointing with his right hand to a coronet, which is placed upon a cushion: above is a canopy with curtains drawn up in festoons. The sarcophagus is supported by a bracket-foot, and two kneeling boys; and at the sides are two Corinthian columns, surmounted by urns, from which rise a circular pediment crowned with the family arms and supporters. *Inscription:*

Here lyes the Body of the Right Honourable ALMERICUS DE COURCY, Lord Courcy, of Courcy-County, and Baron



Kinsale, of the Kingdom of Ireland; descended from the famous *John de Courcy*, Earl of Ulster; (who in the Reign of King John, in Consideration of his great valour, obtain'd that extraordinary Privilege to Him and his Heirs, of being Cover'd before the King.) This Lord was much in favour with King Charles the II<sup>d</sup>. and King James the II<sup>d</sup>. and Commanded a Troop of Horse under the latter. He married Ann, daughter of Robert Dring, of Isleworth, in the County of Middlesex, Esq: by order of whose will this Monument is erected to the Memory of her late Lord, he dying without Issue. The said Lady left divers Charity's to the Parish of Isleworth; particularly 300 Pounds to the Almshouse, 200 Pounds to the Charity-School, 100 Pounds to Poor House-keepers: and is interred by her said Lord, who dyed February the 9<sup>th</sup>. 1719: Aged 57.

*Arms*: sculp. and painted. Quarterly of Four, viz. 1st, Arg. three Eagles displayed Gu. crowned Or, *Courcy*; 2d, Or, three Bars Gu.; 3d, Gu. three Leaves, slipped, Arg.; 4th, Arg. an Eagle displayed with two Heads, Sable: Imp. Argent, on a Bend Azure, three Water Bougets Or, *Dring*. Supporters: two Unicorns Az. ducally gorged, armed, and chained Or. Motto: *Vincit omnia Veritas*.

Another small mural Monument, by J. Bacon, jun. commemorates the late Dr. JOHN PLENDERLEATH (third Son of John Plenderleath, Esq. of Glen in Tweedale, Scotland), who was Physician to the Forces serving under the Marquis of Wellington, in Portugal. He died at Coimbra, of a typhus fever, on the 18th of June, 1811, aged 28 years; having been greatly distinguished for his general humanity, and his eminent professional and classic knowledge. Beneath a Medallion of the deceased, are grouped, in allusion to his profession, the staff of Esculapius and the cup of Hygieia; over which is drooping a branch of Cypress: in illustration, also, of his Christian benevolence, an open Testament is introduced, inscribed with the passage, "He healed many that were diseased of their diseases," from the 1st chap. of St. Mark.

Against the adjacent column is the small Monument of Sir THOMAS DUPPA, Knt. who, in his youth, waited upon Charles II, when Prince of Wales; and after the Restoration was made Gentleman Usher of the Black Rod; in which office he died, April the 25th, 1694; aged 75. It consists of a bowed Tablet, between two Ionic pillars, which support an open pediment, having in the interval a wreathed urn, profusely ornamented with flowers and festoons.

*Arms*: sculp. and painted. Az. a Lion's Gamb, erased, in Fess Or, armed Gu. between two Chains of the Second; on a Canton of the same, a Rose of the Third, *Duppa*.

The Monument of Dame ELIZABETH CARTERET, is a tasteless, ill-designed composition; in which the deceased is represented as ascending from a sarcophagus, and extending her right hand towards a winged boy, or angel. Above, within a plain circular arch rising from pilasters, is a group of cherubs in clouds. At the west end of the sarcophagus, is another angel, who supports a long narrow slab, which is placed transversely across the lower part of the Monument, and is inscribed as follows:

Near this place lyeth buried Dame ELIZABETH CARTERET, Daughter of S<sup>r</sup>. Edw<sup>d</sup>. Carteret, Kn<sup>t</sup>. Gent. Usher of y<sup>e</sup> Black Rod in the Reign of K. Charles the Second: Relict of S<sup>r</sup>. Philip Carteret Bart. and by him Mother of S<sup>r</sup>. Charles Carteret Br<sup>t</sup>. her only Son, interr'd likewise near this place. By whose decease June y<sup>e</sup> 6<sup>th</sup>. A. D. 1715, in y<sup>e</sup> 34<sup>th</sup> year of his age, was extinguished the Eldest branch of the ancient family of the Name of Carteret, Seigneurs of Snt. Ouen in y<sup>e</sup> Island of Jersey. She died March y<sup>e</sup> 26<sup>th</sup>. A. D. 1717: aged 52 years.

*Arms*: sculp. Four Fusils in Fess, a Canton, *Carteret*: Imp. the same, but without the Canton.

The Monuments on the opposite side of the aisle, are placed in the following order, commencing from the iron gates, and proceeding eastward.

Under the first arch is the mural Monument of ROBERT LORD CONSTABLE, Viscount Dunbar, who died on the 23d of Nov. 1714, in his 64th year; and his second wife DOROTHY BRUDENELL, Countess of WESTMORELAND, who died Jan. the 25th, 1739, aged 91: both of whom were interred in the nave. It consists, principally, of a framed tablet, crowned by the family arms, between two pilasters, surmounted by lamps, and supporting a bowed pediment: on the basement is a cherub.

*Arms*: sculp. and painted. Barry of Six Or and Az. *Constable*. *Crest*: a Dragon's Head, erased, Arg. triple Collared Gu. each Collar charged with four Mascles Or.

The Monument of Dr. CHARLES AGAR, Earl of Normanton, and Archbishop of Dublin, was executed by J. Bacon, jun. and is wholly of statuary marble. It is a pleasing composition, consisting of various figures, less than the size of life; the principal of which is a Statue of the deceased Prelate, who is attended by several of his Clergy, and represented as directing their attention to a group of Mendicants, whilst giving into the hands of one of the Ministers, an open Testament, on which is inscribed the Apostolic injunction, "Let us not be weary in well-doing." An infant Angel appears placing a mitre on the head of the Arch-

bishop; and on a columnar pedestal by his side, is a bas-relief, in perspective, of the Cathedral of Cashel, which he principally rebuilt at his own cost. This Monument was erected in 1815, at the expense of the Countess Dowager of Norwinton.

*Inscription:*

Sacred to the Memory of CHARLES AGAR, D. D. *Earl of Normanton, and Archbishop of Dublin.* He was educated at Westminster School, and was a Student of Christ Church, Oxford: In 1768 he was consecrated Bishop of Cloyne in Ireland; and translated from thence to the Archbishopric of Cashel in 1779: in 1795 he was created Baron Somerton of Somerton in the County of Kilkenny; and Viscount Somerton in 1800: in the following year he became Archbishop of Dublin; and in 1806 was created Earl of Normanton. He departed this life on the 14<sup>th</sup> of July 1809, aged 72 years: and rests near this spot, in the same grave with his uncle the right honorable Welbore Ellis, Baron Medlip. In the course of his Episcopal Labours, no less than seventeen Churches and twenty-two Glebe Houses for the residence of his Clergy, were built under his direction and assistance; and he erected principally at his own expense the Cathedral Church of Cashel. As a Statesman and a Prelate he was an able and zealous supporter of the Religion which he professed and taught, and of the Country at whose Councils he assisted. His care for the welfare of the Church is testified by the numerous Acts of Parliament which he framed for its permanent regulation and support. The perfect state in which his Dioceses were left, and the Veneration impressed by his talents and virtues on the hearts of those over whom he presided, are far nobler Monuments than any which can be Erected to his memory.

On a kind of Shield-Tablet, in the next division, ornamented with scrolls, and having a winged scull beneath it, is the following *Inscription*:

CAROLUS WILLIAMS, de Caerleon, in agro Monmouth, Arm: obiit 29<sup>mo</sup>. Die Aug<sup>ti</sup>. Ann. Dom. 1720: Ætatis Suae LXXXVII. Vir fuit verè Christianus, Ecclesie Anglicanæ fautor Eximius; Patriæ amans & Publicæ libertatis Vindex, erga Pauperes præcipuè Caerleonenses suos Piè Liberalis; in Amicos splendide munificus, in illum præsertim, qui hoc grati Animi Monumentum Posuit. I. II.

Under the last is a neat Tablet of black marble, in memory of Dr. PETER HEVLIN, author of various interesting works; who was Prebendary and Sub-Dean of this Church, and dying in May, 1662, was buried near his own stall. This was removed hither from the adjoining arch on the erection of the Monument of Archbishop Agar, in 1815. The *Inscription* was written by Dr. Earle, Dean of Westminster, and afterwards Bishop of Salisbury.

Hic jacet è propinquo depositum mortale, PETRI HEVLIN, S. T. D. huius Ecclesie Præbendarij & Sub-Decani, viri planè memorabilis, Egregijs dotibus instructissimi, Ingenio acri & facundo, Iudicio subacto, Memoriam ad Prodigium, tenaci cui adiuxit incredibilis, in Studijs patientiam, quæ cessantibus oculis non cessarunt: Scripsit varia & plurima, quæ iam manibus hominum teruntur, et Argumentis non vulgaribus, Stylo non vulgari Sufficit: Constans ubiq. Ecclesie et Moiestatis Regiæ assertor, nec florentis magis vtriusq. quam offlictiæ; idèq. perduellium & Schismaticæ Factionis impugnator acerrimus. Contemptor invidiæ et animo infracto: plura eiusmodi meditantem Mors indixit Silentium, ut Sileatur, efficere non potest. Obijt Anno Ætatis 63, & 8 die Maij, A. D. 1662. Posuit hoc illi mœstissima Coniux.

*Arms:* painted. Sab. three Nags' Heads, erased, Arg. *Hevlyn.* On the original shield, those arms were impaled with the following, viz. Gu. two Bars Arg. on a Bend Or, a Torteaux betw. two Leopards' Heads Sab. *Highgate.*

The Monument of Sir EDMUND PRIDEAUX, of Netherton, in Devon, Bart. and Dame ANNE his wife, who lie buried in one grave, in the nave, consists of a basement and sarcophagus, on which, between two winged boys, or Genii, weeping, is an expiring lamp placed upon an altar; in front of the latter is a shield of arms, and at the back of the arch above, is a Medallion of Sir Edmund and the above Lady, who was his second wife, and daughter of Philip Hawkins, of Penzance, in Cornwall, Gent. The former died on the 26th of Feb. 1728, in his 55th year; the latter on the 10th of May, 1741, aged 55. This Monument was executed at the expense of their daughter Anne, (who married John Pendarves Bassett, of Tehiddy, in Cornwall, Esq.) by H. Cheere.

*Arms:* painted. Arg. a Chev. Sab. a Label of Three Gu. an Escutcheon of Ulster, *Prideaux:* Imp. Arg. on a Saltire Sab. five Fleurs de Lis Or, *Hawkins.*

On a large Tablet, surmounted by a pediment and a shield of arms, from the scroll-work of which project two cannon, is an *Inscription* for RICHARD LE NEVE, Esq. who, having distinguished himself in several engagements in the service of Charles II, being appointed to the command of the Edgar, was "unfortunately killed, after hee had signaliz'd his valour to admiration in that sharp engagement with the Hollanders, which happened on the 17<sup>th</sup>. of August, 1673;" at the age of 27.

*Arms:* sculp. On a Cross five Fleurs de Lis, *Le Neve.*

The Monument of TEMPLE WEST, Esq. *Vice-Admiral of the White*, exhibits a handsome projecting basement, (having brackets at the angles,) on which is a well-executed Bust of the deceased,



grouped with naval trophies: behind, is a pyramid and shield of arms. *Inscription:*

Sacred to the Memory of **TEMPLE WEST**, Esq. who dedicating Himself from his earliest Youth, to the Naval Service of his Country, rose with merit and reputation to the rank of Vice Admiral of the White. Sagacious, active, industrious, he was a skillful Seaman: cool, intrepid, and resolute, he approved himself a gallant Officer. In the signal Victory obtained over the French, May 3, 1747, he was Captain of the Ship which carried Sir Peter Warren, and acquired peculiar Honour even on that Day of general Glory. In the less successful Engagement near Minorca, May 20, 1756, wherein as Rear Admiral, he commanded the second Division, his distinguished Courage and animating Example, were admired by the whole British Squadron; confessed by that of France; and amid the national Discontent which followed, rewarded, as they deserved, by the warmest Applauses of his Country, & the just Approbation of his Sovereign. On the 17<sup>th</sup> of November following, he was appointed one of the Lords Commissioners of the Admiralty. He adorned this Station by a Modesty which concealed from him his own Merit, and a Candour which disposed him to reward that of others. With these publick Talents, he possessed the milder Graces of domestick Life: to the frank & generous Spirit of an Officer, he added the ease and politeness of a Gentleman; and with the moral and social Virtues of a good Man, he exercised the duties of a Christian. A Life so honourable to Himself, so dear to his Friends, so useful to his Country, was ended at the age of 43, A. D. 1757. To preserve to Posterity his Fame, & his Example, this Monument was erected by the Daughter of the brave unfortunate Balchen, the Wife of Temple West: A. D. 1761.

*Arms:* sculp. Quarterly; viz. 1st and 4th, Arg. a Fess, dancette, Sab. *West*; 2d and 3d, Az. three Leopards' Heads Jessant Fleurs de Lis Or: an Escutcheon of Pretence Vert, charged with a Crescent within an Orle of Mulletts of six Points, Or, *Balchen*.

**WILLIAM CROFT**, Doctor in Music, and Organist to this Church, who died in Aug. 1727, is commemorated by a Bust standing on a lofty pedestal; on which, also, are two sepulchral lamps, with gilt flames, parts of the ancient arch having been barbarously cut away to admit them. On the basement is an ill-designed Organ, in low-relief, with the words, "*Expergiscere, mea Gloria; Expergiscere, Nablium et Cithara; Expergiscar ego multo mane.*"

*Inscription:*

Hic juxta Sepultus est **GULIELMUS CROFT**, Musicæ Doctor, Regiæ Sacelli et hujusce Ecclesiæ Collegiæ, Organista. Harmonian, a præclarissimo modulandi Artifice, cui alterum jam claudit latus, Feliciter derivavit; suisq. celebratis operibus, quæ Deo Consecravit plurima, Studiosè provexit:

nec Solennitate tantum Numerorum, Sed et Ingenij, et Morum, et Vultus etiam Suavitate, egregiè commendavit. Inter Mortalia per quinquaginta fere Annos cum summo versatus Candore, (nec ullo Humanitatis Officio conspectior, quam erga suos quotquot instituerit, Alumnos Amicitia et Charitate verè Paternâ) xiv Die Augusti, A. D. MDCCXXXVII, ad Cœlitum demigravit Chorum, Præsentur Angelorum Concentibus suum additurus Hallelujah.

*Arms:* sculp. and painted. Quarterly per Fess dancette, Arg. Or, Az. and Gu. in the 1st quarter, a Lion pass. of the Last, *Croft*.

A handsome Tablet, ornamented with cherubs, drapery, &c. crowned by a funeral lamp, and having an open Music book beneath it (exhibiting "a Canon of four Parts in One, by Dr. Blow:") is thus inscribed:

Here lies the Body of **JOHN BLOW**, Doctor in Musick; who was Organist Composer, and Master of the Children of the Chapel Royal for the space of 35 years; in the Reigns of K. Charles the 2<sup>d</sup>. K. James the 2<sup>d</sup>. K. William and Q. Mary, and her present Majesty Q. Anne: and also Organist of this Collegiate Church about 15 Years. He was Scholar to the excellent Musician, D<sup>r</sup>. Christopher Gibbons; and Master to the famous Mr. H. Purcell, and most of the Eminent Masters in Musick since. He died Octob: y<sup>e</sup> 1<sup>st</sup>. 1708, in y<sup>e</sup> 60<sup>th</sup> year of his age. His own Musical Compositions, (especially his Church Musick) are a far nobler Monument to his Memory, than any other can be rais'd for Him.

Beneath the latter is a small Tablet of white marble, ornamented with a Lyre, recording the virtues and accomplishments of the late **CHARLES BURNBY**, Mus. D. and F. R. S. who was born on the 7th of April, 1726, O. S. and died on the 12th of April, 1814, in Chelsea College. He was the author of a much-esteemed general History of Music, in four volumes, quarto.

The last division is occupied by the Monument of Captain **SAUSMAREZ**; which was designed and executed with much taste, by H. Checre. It is principally of white marble, with a back-ground of red-veined Italian marble; and consists of a handsome pedestal, having scroll brackets at the angles, on which are two winged boys, or Genii, grouped with naval trophies; one of whom is removing the drapery from a Medallion of the deceased, and the other sitting weeping. Over the centre of the arch above, are the family arms and supporters; and on the plinth is a basso-relievo of a sea-fight. The centre of the pedestal displays a large shell, on which is the following *Inscription*:

Sacred to the Memory of **PHILIP DE SAUSMAREZ** Esq.

one of the Few whose Lives ought rather to be measured by their Actions than their Days. From sixteen to thirty-seven years of Age, he serv'd in the Navy, and was often surrounded with Dangers and Difficulties unparallel'd, always approving Himself an able, active, and gallant Officer. He went out a Lieut. on board his Majesties Ship *y<sup>e</sup> Centurion*, under the auspicious Conduct of Commodore Anson, in his Expedition to the South Seas. He was commanding Officer of the said Ship when she was driven from her Moorings at the Isle of Tinian. In the year 1746, being Captain of the *Nottingham*, a 60 gun ship, He (then alone) attack'd and took the *Mars*, a French ship of 64 guns. In the first Engagement of the following Year, when Admiral Anson defeated and took a Squadron of French Men of War & India Men, he had an honourable share; and in the second, under Admiral Hawke, when the Enemy, after a long and obstinate Resistance, was again routed, in pursuing two Ships that were making their Escape, he gloriously but unfortunately fell. He was the Son of Matthew De Sausmarez, of the Island of Guernsey, Esq<sup>r</sup>. by Ann Durrell of the Island of Jersey, his Wife. He was Born Nov<sup>r</sup>. 17<sup>th</sup>, 1710: kill'd Octob<sup>r</sup>. 14<sup>th</sup>. 1747; & hurried in the old Church at Plymouth with all the Honours due to his distinguished Merits; and this Monument is erected out of Gratitude and Affection, by his Brothers and Sisters.

*Arms*: sculp. and painted. Arg. on a Chev. Gu. betw. three Leopards' Faces, Sah. as many Castles, triple towered, Or, *Sausmarez*. Supporters: a Horse and a Greyhound colored. Motto: *Orbe circum cincto*.

The following *Inscriptions* are on Slabs in the western part of this aisle; commencing with that of Dr. Croft, which lies in front of De Courcy's Monument:

*Hic depositum est quod mortale illi GULIELMI CROFT.*

The Rev<sup>d</sup>. W<sup>m</sup>. COLLE, D. D. Prebendary of Westminster, Rector of Mersham, & Vicar of Shoreham in Kent: died September 25<sup>th</sup>. 1806. Aged 53 Years.

Beneath this stone are deposited the Remains of Sir GEORGE LEONARD STAUNTON, Baronet, of Cargin, in the County of Galway; who by the exertion of useful Talents, Invincible Courage, and Perseverance, rendered important Services to his Country, in the East and West Indies, and in China, under the Auspices of his Friend and Companion Earl Macartney. He was no less distinguished in Private Life: the Strength and Purity of his Parental Affection, induced a Self-denial practised by Few; whilst his Fortitude under a lingering Disease was unexampled, and the Faculties of his Mind remained unimpaired. He died January the 14<sup>th</sup>. 1801, aged 62 Years.

*Arms*: sculp. Arg. two Chevrons Az. an Escutcheon of Ulster, *Staunton*: Imp. Gu. on a Bend Or, within a Bordure Erm. three Martlets, *Collins*. Crest: a Fox.

Here lieth Interr'd the Body of WALTER MORTIMORE, Gent. who departed this Life on the 2<sup>th</sup> day of Aug<sup>t</sup>. 1684, in the 38<sup>th</sup> year of his age.

*Arms*: sculp. *Mortimer*.

#### MONUMENTS IN THE NAVE AND ITS AISLES.

At the east end of the Nave, against the screen of the Choir, there are two companion Monuments, namely, those of Sir Isaac Newton, and James, first Earl Stanhope; both of which were designed by G. Kent, and both executed by Mich. Rysbrack.

The Monument of Sir ISAAC NEWTON, which stands on the north side of the entrance to the Choir, consists of a plinth and basement supporting a sarcophagus with bracket feet: on which, in a reclining attitude, is a venerable Statue of this great Philosopher, pointing towards a mathematical scroll borne by two winged boys, or Genii, who are standing at his feet. A pile of his own works, inscribed *Divinity*, *Chronology*, *Optics*, and *Phil. Prin. Math.*, supports his right arm. His robe is of an antique cast, and the foldings are beautifully disposed. Above these figures, projecting from the pyramid that forms the background, is a Celestial Globe, upon which is seated

a female statue, representing the Genius of Astronomy, (over whom is a star) leaning pensively on a closed book: the upper part of this figure is particularly delicate and graceful. On the globe is delineated, in flat relief, the signs, constellations, &c. of the northern Hemisphere; together with the path of the Comet of 1680, on December the 24<sup>th</sup>; as calculated by the deceased. On the front of the sarcophagus is a very curious *alto-relievo*, in which the discoveries and employments of this illustrious Man are emblematically indicated by groups of naked children, engaged in various Philosophical experiments. The device of balancing the Sun and its planetary orbs, by the steel-yard, (as shewn in the middle of the composition) is equally bold and philosophical; and most happily illustrative of Sir Isaac's discovery of the principles of Gravitation: on the right is the aloe; thus introduced in allusion to the immortality which he acquired by his labours. The basement, globe,



and figures, of this Monument, are all of white marble; the pyramid is of dove-coloured, and the sarcophagus of dark-veined marble. *Inscription:*

H. S. E. ISAACVS NEWTON, Eques Auratus; qui, animi vi prope divinâ, Planetarum Motus, Figuras, Cometarum Semitas, Oceanique Æstus, suâ Mathesi facem præferente, Primus demonstravit; Radiorum Lucis dissimilitudines, Colorumque inde nascentium proprietates, quas nemo antea vel suspicatus erat, pervestigavit. Naturæ, Antiquitatis, S. Scriptaræ, Sedulus, sagax, fidus Interpres, Dei O. M. Majestatem Philosophiâ asseruit, Evangelij Simpliciter Moribus expressit. Sibi gratulentur Mortales, tale tantumque extitisse *Humani Generis Decus*. Nat. xxv Dec. A. D. MDCXLII. Obijt xx Mar. MDCCXXVI.

*Arms:* sculp. Two Shin-bones in Saltire, *Newton*.

On the south side of the Choir-entrance is the Monument of JAMES, first *Earl Stanhope*, which in its general design and materials, very closely corresponds with that of Sir Isaac Newton. The Earl is represented by a Statue reclining on a sarcophagus, under an open tent or canopy, which is surmounted by a sitting figure of Minerva. He is arrayed in a Roman military habit, with a baton in his right hand, and in his left a scroll. At his feet is a winged boy, leaning upon a shield sculptured with the arms and supporters of the family: his crest, also, is placed near the top of the pyramid. There is a degree of heaviness, and a want of proportion in the component parts of this design; the figures being too large, and the tent diminutive. On the basement are four Medallions, three of which refer to different actions of the Earl's life; the other contains a profile of Queen Anne. Round the first, which represents a Battle of Horse, is inscribed, "*Pugna Equestris. Hispanis. ad. Almenarum. Vict. Julii. xvi. mdccx.*" The second bears the legend, "*Anna. D. G. Mag: Brit: Fra: et. Hib: Reg.*" The third displays a figure of Victory on a shell, at sea; bearing the British flag, and a Palm-branch: round it are the words, "*Sardinia. et. Balearis. Minor. Captæ. mdccviii.*" On the fourth, Victory is represented laying flags at the feet of the Queen, who is seated beneath a canopy, whilst the Earl, standing near her, is pointing to them: the legend is, "*Hispanis. Profligatis. ad. Casariam. Argvstam. Avg. ix. mdccx.*" On the sarcophagus and base are the following *Inscriptions*; which, it will be observed, record the memory of several individuals of this family, besides the noble Earl for whom the Monument was erected.

M. S. Viri Prænobilis JACOBI COMITIS STANHOPE. Quem,

pro multifaria Ingenij Præstantia, Splendida Honorum Varietas gradatim illustravit. Castris ab ineunte Adolescentia innutritus, perpetua Titulorum Serie, ad militaris Fastigij Gloriam, Sine Invidia, Viam Sibi munivit. Quid Exercitûs Imperator gessit, Testis est *Hispania*, et affixa veraci Præconio loquuntur Numismata.

Nec in Civilibus Rebus dirigendis minorem adeptus est Celebritatem; cum nullum fere esset Officium Illustrius, in quo Ipsum non exercuit Fortuna Patriæ, in quo Ipse non emicuit Adjutor Patriæ Fides et Sagax. Regi a Secretis, Fœderum gravissimorum Auctor fuit Perfectorq.' In Ærarij Administratione caste versatus, delicatam Publicarum Pecuniarum Fidem, temperato solerter Fœnore, conservavit integram. In utraq.' Senatûs Curia, vivida dicendi Facultate præpollens, arrectos Auditorum Animos inflammavit, Ipse interea, in medio ardentis Eloquentiæ Æstu, immota Judicij Tranquillitate Sibi constans.

Has Belli Pacisq.' Artes Suavissimæ Indolis Humanitate Condientem, politiorisq.' Doctrinæ Delicijs Intervalla Negociorum elegantissime distinguentem Patriæ diutius prodesse, nisi per Superstitem optimæ Spei Progeniem, vetuit Mors præmatura, Quinto Die Feb. A. D. 1720. Ætatis suæ 47.

Hocce Monumentum, Amoris Conjugalis extremum Pignus, Viriq.' Publica Funeris Pompa Condecorati, perennem Effigiem adornari moriens Curavit Uxor Domina *Lucia*, tanto Marito, et Amore, et Virtutibus Coniunctissima.

Hic quoque memorandus est GEORGIUS STANHOPE, Jacobi Comitiss Stanhope Filius Secundus, qui Tribunatu Vicario, (quem annos tenuerat circiter quinque) abdicato Anno 1747-8, privatus obiit Mar. 24, 1754, annum agens 37<sup>um</sup>. Patria forsitan desiderandus, Amicis certe desideratissimus: Anno 1743, Coram Rege strenuus apud Dettingen; Anno 1745-6, Cladis Depulsor apud Falkirk; Anno 1746, Victoriæ Particeps apud Culloden; Anno 1747, Honeste vulneratus apud Lafeldt. Mœrens faciendum curavit Frater, P. C. S.

To the Memory of PHILIP, (2<sup>nd</sup>.) EARL STANHOPE. Conspicuous for Universal Benevolence, unshaken Public Integrity, and Private Worth. Deep were his Researches in Philosophy; and extensive his Ideas for his Country's Good. He was, ever, a determined Supporter of the *Trial by Jury*, of *Freedom of Elections*, of a numerous and well-regulated *Militia*, and of the *Liberty of the Press*. On the 7<sup>th</sup>. Day of March, 1786, (and in the 72<sup>nd</sup>. Year of his Age) he terminated an honorable Life, spent in the Exercise of Virtue, in the Improvement of Science, and in the Pursuit of Truth. In respectful Remembrance of Him, the above Lines are inscribed by his affectionate Son, Charles, Earl Stanhope.

CHARLES third EARL STANHOPE, was born 3<sup>rd</sup>. August

A. D. 1753: succeeded to his Titles 7<sup>th</sup> March A. D. 1786: died at Chevington in Kent, 15<sup>th</sup>. December A. D. 1816.

*Arms*: sculp. Quarterly, Erm. and Gu. *Stanhope*. Supp. a Talbot Erm. and a Wolf, each charged on the shoulder with a Cres. *Crest*: from a Tower, a Demi-Lion ramp. holding a livid Bomb betw. his Gams; on the Shoulder a Cres. Motto: *A Deo et Rege*.

The Monuments in the North Aisle are ranged in the following order; commencing from the east, and proceeding westward.

THOMAS LIVINGSTON, Viscount TEVIOT, is commemorated by a large Tablet between two Doric pilasters, which support a corresponding entablature; surmounted by the arms and supporters of the family, grouped with numerous military trophies: the base is sustained by brackets of highly polished black marble. *Inscription*:

M. S. THOMÆ LIVINGSTON Militis, Baronetti, Vice Comititis de Teviot, Baronis Livingston de Peebles; qui in Batiaviâ natus, è perantiquâ Livingstonorum Gente, in Scotiâ, Ortus, à primâ adolescentiâ, inter arma Versatus, et ad varios Militiæ Titulos, cum gloriâ evectus: Regnante tandem Wilielmo 3<sup>o</sup>, (sub quo adhuc Principe Auriaco, diù et fortiter militasset, et quem in Britanniam Tribunus Militum Comitatus fuerat) exercituum Locum-tenens Generalis, copiarum in Scotiâ Imperator, Tormentorum belli Præfectus Generalis, et à Sanctoribus Regni Consiliis, Constitutus; dum Motibus Civilibus ardebat Scotiâ, prælio cum Hostibus ad Speam, Fluvium feliciter Commisso, Regno Pacem, et Regi Regnum Stabilivit. Ob quæ præclara facinora, à Grato Principe, inter Regni proceres adscitus est. Viro, de Patriâ tam bene Merito, hoc Monumentum Alexander Livingston, Miles Baronettus, Frater unicus et Hæres, extrui Jussit. Obijt Londini, Januarij 14, 1710. Ætatis 60.

*Arms*: painted. Quarterly, viz. 1st and 4th, Az. three Oranges, slipped, Prop. within an Orle of Thistles Or, *Livingston*; 2d and 3d, Arg. within a Double Tressure Vert, three Cinquefoils Gu. *Livingston of Wemyss*. Supporters: a Horse Arg. furnished Gu.; and a Savage, wreathed with Laurel about the head and middle, and having an Esculapian Staff in his left hand. *Crest*: a Demi-Savage, with a similar Staff in his right hand. Motto: *Ce que ie Puis*.

The Monument of EDWARD DE CARTERET, (son of Sir Edw. de Carteret, and Dame Elizabeth his wife) who died in his eighth year, on Oct. 30, 1677, consists of a sarcophagus and tablet, having cherubs and pendant festoons at the sides; and a shield of arms above, within an angular pediment crowned by an urn.

*Arms*: sculp. and painted. Quarterly of Fnr, viz. 1st and 4th, Gu. four Fusils in Fess Or, a Cres. for Diff. *Carteret*; 2d, Gu. on a Bend Arg. three Pheons of the Field; 3d, Azure, nine Billets Or, *Crest*: a Squirrel sejant. Motto: *Loyal Devoir*.

The memory of PHILIP CARTERET, son of Lord Geo. Carteret, Baron of Hawnes, who died on March the 19th, 1710, whilst a King's Scholar of Westminster, at the age of 19, is preserved by a Bust in a Collegiate habit, elevated upon a sarcophagus. In front of the latter is a small figure of Time displaying a scroll, inscribed with the following beautiful Sapphic verses, which were written by Dr. Robert Freind, who was then second Master of the College School.

Quid breves Te delicias Tuorum  
Næniis Phœbi Chorus omnis urget,  
Et meæ Falcis subito recisum  
Vulnere plangit?

En, Puer, vitæ pretium Caducæ!  
Hic Tuam Custos vigil ad Favillam  
Semper adstabo, et memori Tuebor  
Marmore Famam.

Audies clarus Pietate, Morum  
Integer, multæ studiosus Artis;  
Hæc frequens olim leget, hæc sequetur  
Æmula Pubes.

Several translations have been made of the above lines, but that rendered closest to the original was by Mr. Samuel Cobb, of Trinity College, Cambridge; and is here given.

#### TIME SPEAKS.

Why flows the mournful Muse's tear  
For Thee cut down in Life's full prime?  
Why sighs for Thee the Parent dear  
Cropt by the scythe of hoary Time?  
Lo! this my Boy's the common Lot!  
To me thy memory entrust;  
When all that's dear shall be forgot,  
I'll guard thy venerable Dust.  
From age to age, as I proclaim  
Thy Learning, Piety, and Truth,  
Thy great Example shall inflame,  
And Emulation raise in Youtb.

Over the last Monument, on the western splay of the window, is a neat Tablet of white marble, surmounted by a large urn, in memory of Sir J. S. DENHAM, Bart. *Inscription*:

M. S. Dom: JACOBI STEWART DENHAM, Baronetti: cui, ob eximias Ingenii dotes, curiosâ quadam sulertiâ excultas, in abditis Philosophiæ pariter atq. Politics penetralibus feliciter versatas, accessit Doctorum honor et veneratio: cui etiam, de jure suo, ob labores Societatis commodo unicé dicatos, communis Hominum accedet Amor, commune Desiderium. Illi quippe inerat Animus opum contemptor, erga Universos comis et benevolus: in Moribus fingendis, quicquid uspiam est elegantæ aut urbanitatis, adeo suaviter conspiravit, ut nihil supra: Civem, Maritum, Patrem, Amicum, cunctis vitæ officiis æquabilem, cunctis amabilem se præstitit. Virum tot tantisq.



virtutibus ornatum, unâ cum choro Cognatorum mærente, proprium quasi Decus extinctum, flebiliter nunquam non requirit Patria. Obiit 26<sup>o</sup> Nov. 1780. Ætat. 67. Hoc Monumentum, sui ipsius nominis Filius, pietatis causa, Patri optime de se merito, poni curavit.

*Arms:* sculp. and painted. Quarterly; 1st and 4th, Or, a Fess Chequie Arg. and Az. debruised by a Bend Gu. cottised Arg. *Denham*; 2d and 3d, Gu. a Chev. Or, cottised Arg. betw. three Cranes' Heads, erased, of the Last. A Badge of the Order of Nova Scotia is pendant from the shield.

The Monument of HENRY PRIESTMAN, Esq. who commanded a squadron of ships of war, in the reign of Charles II, and was one of the Commissioners for executing the Office of Lord High Admiral in that of William III, consists, principally, of a sarcophagus and pyramid, grouped with pieces of artillery, and various nautical and mathematical instruments. On the pyramid, pendant from a knot of ribbands, is a Medallion of the deceased, who died on the 20th of August, 1712; aged 65. This Monument was executed by F. Bird.

Beneath the eastern division of the window, over the last monument, is a classic figure by Flaxman, of a Female extended over a bier, with her hands clasped, as in deep sorrow. This was erected in 1815, in commemoration of **GEORGE LINDSAY JOHNSTONE, Esq.** "the most affectionate of brothers," at the charge of "his afflicted sister." A small Medallion of the deceased, whose remains were interred in the south cloister, is sculptured on the pedestal.

The Memory of JOHN BAKER, Esq. Vice-Admiral of the White, "a brave, judicious, and experienced Officer," who died at Port-Mahon, in the Mediterranean, on Nov. 10, 1716, aged 56, is recorded on a Sarcophagus, which supports a rostral column, round the base of which naval trophies are grouped with Roman armour, the shield of Minerva, and other emblems of war.

Against the adjoining pier is a small Tablet, ornamented with scroll-work, arms, &c. in memory of GILBERT THORNBURGH, Esq. who was Gentleman of the Cellar to Charles II. *Inscription:*

P. M. S. G: T. qui Deo, Principi, & Amico semper  
fidus, ecce jacet GILBERTUS THORNBURGH, Aulicus olim ter-  
restis, nunc cœlestis, in posterum non discendum erit,

..... Exeat Aulâ,  
Qui volct esse pius. .... ..  
Cum illic tanta reluxerat  
Pietas.

Obijt die mensis Octobris vi. A<sup>o</sup>. { Salutis MDCLXXVII<sup>o</sup>.  
Ætatis LVI<sup>o</sup>.

Βίος ἰπίσημος, χαλὸν ἐπιλάφειον.

*Arms:* sculp. Erm. Fretty, a Chief Arg. *Thornburgh.*  
*Crest:* a Fox passant.

That celebrated Physician and Collector of curious Works, Dr. RICHARD MEAD, F.R.S. is commemorated by a good Bust by P. Scheemakers; on the pedestal of which is a shield of arms, and at the sides, the staff of Esculapius, and various books. On the base is the following *Inscription*, which was composed by Dr. Ward, Professor of Gresham College :

M. S. V. A. RICHARDI MEAD archiatri, antiqvā apud  
Bvckingenses Familiā nati; qvi famam havd vvlgarem medi-  
cinam faciendo in primā jvventvtē adeptvs, tantā nominis cele-  
britate postea inclarvit, vt medicorvm hvjus sæculi princeps  
haberetvr. In ægris cvrandis lenis erat ac misericors, et ad  
pavperes grstvitō jvvendvs semper paratvs. Inter assidvas  
avtem artis salutaris occvpationes operibvs non pavcis doctē et  
elegantē conscriptis, qvæ ingenio perspicaci et vsq; divitvno  
notaverat, in generis hvmani commodvm vvlgavit. Literarvm  
qvoq; et literatorvm patronus singylaris, Bibliothecam lectis-  
simam optimis et rarissimis Libris vetervmq; artivm mon-  
vmentis refertam comparavit, vbi ervditorvm colloqvii labores  
levabat divrnos. Animo itaq; excelso præditvs, et moribvs  
hvmanis orbisq; literati lavdiibvs vndiq; cvmvlatvs; magno  
splendore et dignitate vitā peractā, annorvm tandem ac famæ  
satvr, placide obiit xiii Kalandas Martias, A.D. MDCCLIV;  
ætatis svæ LXXXI. Artivm hvmaniorvm damno havd facile  
reparabili, qvibvs ipse tantvm fverat decvs et præsidivm. Bis  
matrimonio jvnctvs, ex priori decem svcepit Liberos; qvorvm  
tres tantvm svperstitēs sibi reliqvīt: dvās filias viris Archiatrio-  
rvm honore ornatis nvptas, et vnvū svi ipsivs nominis filivm,  
qvi pietatis causā patri optime de se merito Monvmentvm hoc  
poni cravit.

*Arms:* sculp. Viz. *Mead*, and his two Wives. 1st, a Horse's Head, couped, *Marsh*; 2d, a Chev. betw. three Pelicans vulning their own breasts, *Mead*; 3d, ten Estoiles, four, three, two, and one, *Alston*. *Crest:* an Eagle displayed.

A neat Tablet, sculptured like a Curtain, and ornamented with shields of arms and festoons, records the early deaths of ROBERT and RICHARD CHOLMONDELEY, the sons of Robert, Earl Cholmondeley, and both youths of great promise. Robert, the eldest, who was a King's Scholar at Westminster, died on the 2d of Feb. 1678, aged 14: the youngest died at the age of 10, on the 5th of June. 1680.

*Arms: sculp.* 1. In Chief two close Helmets, in Base a Garb, a Cres. for Diff. *Cholmondeley*; 2. the same arms, with a Martlet for Diff.

A small Tablet, surmounted by a sculptured shield, records the interment here of EDWARD MANSELL, eldest son of Sir Ed. Mansell, of Margam, in Glamorganshire, Bart. who died on the 20th of June, 1681; in his 15th year.

*Arms: sculp.* a Chev. betw. three Maunches, *Mansell*.

Against the adjoining pier, is a Tablet ornamented with festoons, and in the recess near it, a loose shield of arms, in memory of EDWARD HERBERT, of Swansea, in Glamorganshire, Esq. who was lineally descended from Sir Geo. Herbert, of the same place, Knt. the first Sheriff of that County after the Union of Wales and England, in 1542. He died in his 23d year, on the 18th of September, 1715, leaving issue by Elizabeth, eldest daughter of P. Herbert, Esq. one son named Philip, then aged two years.

*Arms: painted.* Party per Pale Az. and Gu. three Lions ramp. Arg. *Herbert*: Imp. the same.

On a singularly-designed Monument, which principally consists of three wreathed pillars, having Corinthian capitals, supporting a plain entablature, crowned with an open pediment, and surmounted by an urn, are inscribed Tablets, ornamented with cherubs and palm branches, in commemoration of WILLIAM MORGAN, second son of William Morgan, of Tredegar, in the County of Monmouth, Esq. who died on the 1st of Feb. 1683, in his 19th year; and THOMAS MANSELL, Esq. eldest son of Bussy Mansell, of Britton-Ferry, in Glamorganshire, Esq. who died on the 13th of December, 1684, aged 38: both of whom were buried near this spot. The latter was married to Elizabeth, daughter and heiress of Richard Games, of Penderin, Co. Brecon, Esq. by whom he left issue, one son and two daughters.

*Arms: sculp.* 1. A Griffin sergent, *Morgan*; 2. a Chev. betw. three Maunches, a Cres. for Diff. *Mansell*; with an Escutcheon of Pretence charged with a Chev. betw. three Spears' Heads, *Games*.

The next Monument commemorates Mrs. JANE HILL, who died on the 27th of April, 1631, aged 78; and is represented in the dress of her time by a small Statue, kneeling, on a cushion, and pedestal. At the back of the arch, on the dexter side, is a small skeleton in a winding-sheet, with the motto, "*Mors mihi Luceum*;" on the sinister side, a grape vine, with large fruit, and beneath it the words "*Solus Christus mihi Sola salus*;" and near the apex is the maiden arms of the deceased

in a lozenge. She was the daughter of Thomas Stotevill, Esq. of Brinckley, in Cambridgeshire; and was first married to Edward Ellis, of Chester-ton, Esq. in the same County, (by whom she had six sons and three daughters) and afterwards to Othowell Hill, LL.D. Chancellor of the Diocese of Lincoln.

*Arms: sculp.* on three shields. 1. In a lozenge: a Saltire engr. Erm. *Stotevill*. 2. A Chev. Erm. betw. three Garbs, Hill: Imp. *Stotevill*. 3. On a Cross five Crescents, a Mullet for Diff. *Ellis*; Imp. *Stotevill*.

An altar Monument, by Grinling Gibbons, the celebrated sculptor in wood, records the memory and early decease of Mrs. MARY BEAUFOY; only daughter and heiress of Sir Henry Beaufoy, of Guy's Cliff, near Warwick, by the Hon. Charlotte Lane, eldest daughter of George Viscount Lanesborough, who caused this memorial to be erected. It consists of a basement and sarcophagus, on which, at the angles, are seated two winged boys, weeping; and in the centre, between pilasters, a Statue of the deceased, kneeling on a cushion, with her right arm across her breast, and her left expanded near her side. Over her, in clouds, are hovering cherubs, and an angel placing on her head a crown of glory. She died on the 12th of July, 1705. The upper part of this monument, which consisted of a funeral Urn, ornamented with drooping flowers and foliage, has been removed to make room for that of Governor Loten in the recess above.

*Arms: painted.* On a shield, surmounted by Cherubs, and having olive branches at the sides: Erm. on a Bend Az. three Quatrefoils Or, *Beaufoy*; Imp. Arg. a Lion ramp. Gu. within a Bordure Sab. on a Canton, Az. a Harp, crowned, Or, *Lane*.

In the recess of the window, over the three last Monuments, are those of JOHN GIDEON LOTEN, Governor of Batavia, F. R. and A. S., Miss A. WHYTELL, and Captain STEWART. That of Governor Loten, which was designed and executed by the late Tho. Banks, R. A. in 1793, is of statuary marble, and exhibits, in front, a majestic Statue of a female representing Generosity; who is attended by a lion, and placing a Medallion of the deceased on an inscribed column. A pyramid, decreasing by steps, rises behind; having eight large shields of arms affixed to it. The whole of the 15th Psalm, from the Prayer Book, except the last verse, is engraven on the base; together with the words—"such was *John Gideon Loten*." *Inscription:*

Memoriæ Sacrum Illvstrissimi optimique viri, JOANNIS GIDEONIS LOTEN, Sypremi Senatvs Indiæ Orientalis Batavæ, qvondam Consilarii Ordinarii non in Insvlis Celebe et Ceylona, svmmo Magistratv ornatv, Societatis Regiæ Londinensis et



Antiquariorum Sodalis: quem Publicas res procurantem Patria sua, Civem experta est Integerrimum. Quem, privatim, summo cultu et observantia prosecuti sunt omnes, quibuscum vixit; quibusque Cordi erant: Incorrupta fides, Egregia animi æquitas et moderatio Amabilis morum suavitas; et exquisita, non vni generis, eruditio Ille anno 1732 in Indiam profectus; 24 Avg. 1733, uxorem duxit Annam Henriettam à Beavmont; mortuam 10 Avg. 1755; et in Evropam, anno 1758 reversus: secundo matrimonio 4. Julii 1765, in Anglia duxit Lætitiam Cotes de Cotes, in Agro Staffordiensi. Obijt Trajecti ad Rhenum 25. Febr. 1789, Æt. 80.

*Arms*: sculp. and painted. 1. Or, a Sprig springing from a Bulb, or Root, in the Nombril Point, and diverging in a two-fold branch towards the dexter and sinister Chiefs, Prop. *Loten*; 2. Sah. a Saltire Arg. *Hoefst*; 3. Vert, two Carpenters' Adzes in Saltire Or, *Deutz*; 4. Sab. a Fess Or, *Schade van Westrem*; 5. Sab. six Crosses Patée Or, three, two, and one; on a Chief Gu. three Pales Arg. *Selyns*; 6. Vert, a Swan naant, in Water, Prop. *Aerssen van Jüchen*; 7. Or, on a Chief, crenille Gu. two Fleurs de Lis Arg. *Deuverden*; 8. Quarterly, viz. 1st and 4th, Arg. three Martlets Sah. 2d and 3d, Gu. a Bend Arg. an Escutcheon of Pretence Az. charged with a Fleur de Lis Or, *Strick van Linschoten*.

The Monument of Miss ANN WHYTELL, who died on the 17th of August, 1788, was executed at the expense of her surviving sister, by the late J. Bacon, R. A. in 1791. It is of statuary marble, and consists of a sepulchral Urn elevated on a pedestal, against which are leaning, in allusion to the personal character of the deceased, the figures of Peace and Innocence, with their proper emblems, the olive branch and the dove.

*Arms*: sculp. On the Urn in a Lozenge: Party per Fess Az. and Or, a Pale counterchanged; over all three Lions ramp. *Whytell*.

The commemorative Tablet of Captain STEWART, which is of white marble, surmounted by flags and naval emblems, is inscribed as follows:

To the Memory of JOHN STEWART, Esquire, Captain in the Royal Navy, son of William Stewart, Esquire, of Castlestewart in Wigtownshire, and Euphemia, Daughter of Lord Fontrose. He entered the Navy at an early age, and distinguished himself in every rank and branch of the service; particularly when in Command of the Sea Horse of 32 guns, with which single ship he totally defeated a Turkish Squadron, and captured the Badere Zaffre carrying 52 Guns. He died in London on the 25<sup>th</sup> of October 1811, aged 36 years. The Knowledge, Decision, and Coolness, which he displayed as an Officer, won him the confidence of all who served with him: the gaiety and Cheerfulness of his Temper, the Frankness of his Disposition, and the Warmth and Goodness of his Heart rendered him the Delight of all who approached him; and made his Death an equal Loss to private Society and to his Country.

The very singular Monument of ROBERT KILLIGREW, Esq. which displays an inscribed Shield, grouped with a profuse assemblage of fire-arms, swords, battle-axes, banners, and other military trophies, was executed by F. Bird; and is reputed, but very erroneously, to have been sculptured out of a single block of white marble. *Inscription*:

P. M. ROBERT KILLIGREW of Arwenak in the County of Cornwall Esquire, Son of Thomas and Charlotte, Page of Honour to King Charles the Second, Brigadier General of her Majesty's Forces; Killed in Spain in the Battle of Almanza the 14<sup>th</sup> day of April An<sup>o</sup>. Dni. 1707. Ætatis Sux, 47. Militavit annis 24. Supremum munus frater mœrens posuit.

*Arms*: sculp. and painted. Arg. within a Bordure Sah. Bezanty, an Eagle displayed, with two Heads, of the Second, armed Or; *Killigrew*.

A large oval Tablet, surmounted by a funeral lamp, and ornamented with military trophies, drapery, cherubs, &c. commemorates the fate and character of Colonel JAMES BRINGFIELD, who was Equerry to Prince George of Denmark, and Aid-de-Camp and Gentleman of the Horse to the great Duke of Marlborough. He was a native of Abingdon, in Berkshire; and was "shot by a cannon-ball," at the Battle of Ramilies, on Whit-Sunday, the 12th of May, 1706, O.S.; whilst remounting the Duke on a fresh horse, "his former fayling under him." He was interred at Bavechem, in Brabant; 'a principal part of the English Guards attending his obsequies.' This Monument was erected by Clemence, his mournful widow.

*Arms*: painted. Az. three Pears, stalked and pendant Or, *Bringfield*; Imp. Az. two Lions ramp. combattant Or, *Carter*.

The Monument of HENEAGE TWYSDEN, seventh son of Sir William Twysden, Bart. and Francis his wife, is a plain composition of the Doric order; consisting of two pilasters supporting an entablature, surmounted by an Urn. The deceased, who was Aid-de-Camp to John, Duke of Argyle, was killed in Sep. 1709; at the glorious Battle of Blarney, in Hainault. *Inscription*:

M. S. HENEAGI TWYSDEN, Gulielmi Twysden, Baronetti, et Franciscæ Uxoris Filij natu Septimi, qui in acerrimo illo prope Blarenniam Hannoniensem Prælio, dum Celsissimo Fortissimoq. Principi Johanni Argatheliæ Duci Fœderatorum primam aciem dirigenti Legatus Castrensis assisteret; strenuè dimicans occuhuit. Erat Parentum Optimorum Proles haudquaquam degener, nec indignus tanto Ductore Miles: Domi egregiâ Comitatus ac Benevolentia, Integritate ac Modestia, Incorruptâ ergâ Amicos Fide, summâ in Deum, et Parentes Pietate: Militiæ Fortitudine invictâ, Indefessâ Laborum tolerantia, mente inter pericula inconcussa Spectabilis. Tot tantisq.

*Virtutibus Privatis, Civilibus, Bellicis Clarus triste sui desiderium Omnibus, quibuscunq. innotuerat, Reliquit: Illi verò longè tristissimum, qui Consuetudinis perjeundæ, Diuturnæ. Officiorum Conjunctionis Memor, Amico suo usq. defendendo Honorarium hoc marmor, Ingentis Amoris Monumentum Exiguum P. Obijt A. D. MDCCIX. Ætat. suæ 29.*

*Arms: sculp. and painted. Gyrony of Four Arg. and Gu. a Saltire betw. as many Cross Croslets, all counterchanged of the Field; Twysden.*

Two small Tablets, ornamented with scroll-like sculpture, which are affixed to the wall, near the last monument, record the accomplishments and fate of JOHN, and JOSIAH TWYSDEN, the 8th and 9th sons of the same parents; who also perished in the service of their country. John was a Lieutenant under Sir Cloudesly Shovell, and was shipwrecked with that brave Admiral on the 22d of October, 1707, aged 24. Josiah was a Captain at the siege of the Castle of Agremont, in Flanders; and was there slain by a cannon-shot in the year 1708, aged 23.

In the recess of the window, over the monument of Heneage Twysden, is a handsome Sarcophagus, on Lions' feet, neatly sculptured in the Grecian style, in memory of WILLIAM LEVINZ, Esq. It was designed and executed by R. Hayward.

*Inscription:*

To the Memory of WILLIAM LEVINZ, Esquire; Grandson of Sir Creswell Levinz Knight, who was Attorney General in the reign of King Charles II<sup>d</sup>. and afterwards one of the Justices of the Common Pleas; from which Station he was displaced in the reign of King James II<sup>d</sup>. for opposing the Dispensing Power, and was one of the Council for the Seven Bishops. William Levinz Esquire, the Son of Sir Creswell, represented the County of Nottingham in Parliament, as did his Son William Levinz Esquire, till the year 1747, when he was appointed a Commissioner of his Majesty's Customs, and in the year 1763 Receiver General of the said Revenue, in which office he died upon the 17 of August 1765; aged 52 years.

A plain square Tablet of white marble, in the same recess, is thus inscribed:

In Memory of THOMAS BANKS, Esquire, R. A. Sculptor; whose superior abilities in his Profession added a Lustre to the Arts of his Country; and whose Character as a Man reflected Honour on Human Nature. His earthly Remains were deposited by his desire, on the North Side of the Church-yard of Paddington. His Spirit is with God. He died Febr. 2<sup>d</sup>. 1805: Aged 70 years.

The Monument of JOHN WOODWARD, M. D. and Professor of Physic in Gresham College, was

designed and executed by P. Scheemakers. It exhibits a female figure, representing Philosophy, seated upon a rock, on which are scattered various shells, fossils, and plants: a Medallion of the deceased rests upon her knee, and is supported by her left hand; her right hand holds an inverted sceptre, and her elbow leans on two books placed on a pedestal. The drapery is admirably disposed, and the Medallion is expressive and spirited.

*Inscription:*

M. S. JOHANNIS WOODWARD, Medici celeberrimi, Philosophi Nobilissimi, cujus Ingenium et Doctrinam, Scripta per Terrarum ferè Orbem Pervulgata; Liberalitatem verò et Patria Charitatem; Academia Cantabrigiensis, Munificentia Ejus aucta, Opibus ornata, in Perpetuum declarabit Natus Kal. Mail A. D. MDCLXV. Obijt vii Kal. Maii MDCCXXVIII. Richardus King, Tribunus Militum, Fabrūmq. Præfectus, Amico optimè de se Merito. D. S. P.

*Arms: painted. Az. a Pale betw. two Eagles displayed Arg. Woodward.*

On a large shield-like Tablet, surmounted by an urn, and ornamented with festoons of fruit, flowers, and foliage, is the following *Inscription*, in memory of Mrs. MARTHA PRICE.

Jacet hic prope humata (prout Sepulchrale saxum Loquitur) MARTHA, Vxor Gervasij Price, Armigeri, qui Sacra Regiæ Majestati Caroli Secundi, duplici munere inservit, vt Tubarum Officij Director et Arcuum Præfectus. Obijt illa vii die Aprilis, A. D. MDCLXXVIII.

*Arms: painted. Gu. a Lion ramp. Regardant Or, Price: Imp. Arg. a Ship.*

The Monument of ANNE, Countess of Clanrickard, consists of a basement, supporting a sarcophagus, of richly-variegated Devonshire marble, on which is a figure of the Countess, executed in white marble. She is reclining on a mattress and cushion, her left hand being placed on a coronet. At the back of the arch are the family arms and supporters.

*Inscription:*

Here lyes the Right Honourable ANN, Countess Dowager of Clanrickard, eldest daughter of John Smith Esq<sup>r</sup>. who is Interred near this Place. She married first Hugh Parker Esq. eldest Son of Sir Henry Parker, of Honnington, in the County of Warwick, Baronet, by whom she had the present Sir Henry John Parker, Baronet, three other Sons and three Daughters. By her second Husband, Michael, Earle of Clanrickard, of the Kingdom of Ireland, the Head of the Ancient and Noble Family of the Burkes, she had Smith, now Earle of Clanrickard, and two Daughters, Lady Ann and Lady Mary. She Dyed the first Day of January, 1732, in the Forty Ninth year of Her Age.

*Arms: painted. In a Lozenge surm. by a Coronet. Or, a Cross Gu. in the 1st quarter a Lion ramp. Sab. De Burgh:*



Imp. Arg. a Chev. Sab. betw. three Roses barbed and seeded Prop. Smith. Supporters: two Tyger Cats Arg. collared and chained Or. Motto: *Un Roy, un Foy, un Loy.*

In the recess of the window over the three last monuments, is a splendid Memorial of National Gratitude, erected to the associated memories of the Captains HARVEY and HUTT; who were mortally wounded in the Naval engagement between Lord Howe and the French Fleet, on the 1st of June, 1794. This composition is of statuary marble: in the centre is a large Urn, having a Medallion, in front, containing profiles of the deceased. On the left is Britannia, attended by a couchant Lion, decorating the Urn with laurel wreaths; and on the right is Fame, who is pointing to the names of the heroes engraven on the base which supports it: these figures are colossal, their respective dimensions being more than seven feet.

*Inscription:*

Sacred to J. HARVEY, and J. HUTT, Captains of the Brunswick and the Queen, who fell gloriously, in the memorable Victory obtained off Brest, on the First of June, MDCCXCIV. This Monument was Erected at the Public Expense, as an honourable Testimony of their meritorious Services.

This Monument, which was originally of much greater importance than at present, was at first erected on the pavement, within the intercolumniation, immediately before the window where it is now placed; and it was there insulated and formed a companion to that of Captain Montagu, by Flaxman, which stood within the adjacent intercolumniation to the west. But the "Committee of Taste," disapproving of those situations, ordered both Monuments to be removed to the places they now occupy. In effecting that removal, the Monument under review was deprived of its extensive marble pedestal, in front of which was an *alto-relievo* representation of the Action on the 1st of June; and over it, an hovering Angel, bearing in one hand a palm-branch, and in the other a balance, to denote the justice of the cause in which our countrymen were engaged: on each side of this composition naval trophies were grouped; and at the back of the pedestal, were the arms of the fallen Captains, and an expansive inscription table. This Monument was executed by J. Bacon, jun. and bears the date 1804: its expense, including its first erection, was three thousand guineas.

The memory and fame of the brave *Major-General* LAWRENCE, who, by his great exertions in the East Indies, and particularly by his defence of Trichinopoly and reduction of Pondicherry,

became the efficient means of establishing the foundations of our extensive Empire in the Eastern hemisphere, is preserved by a stately Monument designed and executed by W. Tyler. It is composed of various marbles, the basement being of dark blue, the figures white, and the back-ground dove-coloured. In the centre, on an elevated pedestal, is a well-executed Bust of the deceased in armour, with a sash; and below it, a medal, on which is engraven, "Born March 6, 1697; died January 10, 1775." On the right of the pedestal is a Statue of Fame, holding a shield, thus inscribed: "For Discipline established, Fortresses protected, Settlements extended, French and Indian Armies Defeated, and Peace concluded in the Carnatic." On the left is the Genius of the East India Company, seated upon a Bale, and pointing to the Bust; various flags, bearing Indian and French devices, being extended at her feet. In front of the pedestal is a shield of the General's arms, pendant from a festoon; and on its base is a perspective view of "TRICHINOPOLY," in bas-relief, with an encampment before it. *Inscription:*

Erected by the East India Company to the Memory of *Major-General* STRINGER LAWRENCE, in Testimony of their Gratitude for his Eminent Services in the Command of their Forces on the Coast of Coromandel, from the year MDCCXLVI to the year MDCCCLXVI.

*Arms:* sculp. Erm. a Cross raguled Arg.; *Lawrence.*

A very large square Tablet of black marble, framed, sculptured with a shield of arms, and surmounted by an urn, records the memory of Mrs. PENELOPE EGERTON, who died in child-bed in April, 1670. On the base which supports it are the words "*Stat sine pede Virtus.*" At the east side is 'W<sup>m</sup>. Stanton, Fecit.' *Inscription:*

PENELOPE Filia è pluribus lectissima Roberti Dom. Needham, Vicecō. Kilmurray, et Helenæ antiquiss. Dutton, de Dutton, in Comit. Palat. Cestr. Hæredis vnicæ, Conjux mæstissimi Randolphi Egerton, de Betley, Cestr. confinio, Carolino nuper in Exercitu Maioris (ut vocât.) Generalis, supremoq. nunc Regni Concilio (Parlamento Regio) Staffordiensium Delegati: cujus in utrumq. Carolini (Britannar. Monarchas) im'obilē. Fidem, resq. præclarè gestas, posterī non tacebunt. (Cui nunquam nisi moriendo grauis). Hæc juxta Egertonorum Insignia (Illustriss. Baronum de Malpas) unā cum Randolpho Filiolo. Posita est ex voto: (Quin ab Illā magis (credite) se positum voluit Maritus neq. vitā functum alibi ponendum optat.) Filiolæ dans vitam perdidit,

xiii Kalend. April. Ann<sup>o</sup>. Restitut. { Humanæ MDCLXX<sup>o</sup>.  
{ Britannicæ X<sup>o</sup>.

*Arms*: sculp. and painted. Gu. a Fess Erm. betw. three Pheons Arg. *Egerton*: Imp. Arg. a Bend engr. Az. betw. two Bucks' Heads, cabossed, Sab. *Needham*.

Against the side of the window, over the last monument, is a small oval Memorial, sculptured like a pendant Curtain, with the arms of Egerton at the top, in commemoration of JAMES EGERTON, Esq. only son of Major Gen. Egerton and the Hon. Mrs. Eliz. Egerton, who died on April 13, 1687; in his 10th year.

On the opposite side of the same window is a similar kind of Tablet, in memory of the Hon<sup>ble</sup>. Coll. JOHN DAVIS, Esq<sup>r</sup>. who was President of his Majesty's Council in the Island of St. Christopher, and died on the 13th of December, 1725: aged 63 years. This memorial has been recently removed from the South aisle.

The Monument of Sir GODFREY KNELLER, Bart. which is recorded to have been designed by that great Painter himself, was sculptured by Rysbrack. It consists of a canopy of white marble, having expansive curtains drawn up in festoons, and fastened by gilt cords; under which is a beautifully-executed Bust of Sir Godfrey, grouped with two winged Boys, or Genii, one of whom is sitting, and pointing to the Bust, and the other leaning mournfully on a large oval Medallion of Lady Kneller. On the base, which is supported by a cherub and palm-branches, is the following *Inscription*:

M. S. GODEFREDI KNELLER Equitis Rom. Imp. et Angliæ Baronetti, Pictoris Regibus Carolo II. Jacobi II. Gvlielmo III. Annæ Reginae. Georgio I. Qui Obiit xxvi Oct. Ann. M.DCCXXIII. Ætat. LXXXVII.

KNELLER, by Heav'n and not a Master taught,  
Whose Art was Nature, and whose Pictures Thought,  
When now two Ages, he had snatch'd from Fate  
Whate'er was Beauteous, or whate'er was Great,  
Rests crown'd with Princes' Honours, Poets' Lays,  
Due to his Merit and brave Thirst of Praise;  
Living, great Nature fear'd He might outvie  
Her Works; and dying, fears herself may dye.

A. POPE.

*Arms*: sculp. Under a Sovereign's Helmet: in Chief two Roses, in Base a Fleur de Lis; an Escutcheon of Ulster; *Kneller*: Imp. a Chev. Erm. betw. three Swans' Heads, coupé.

This Monument, which stands against the wall that separates the north aisle from the north-west tower, is delineated in PLATE IX. How fully Pope has availed himself of the Epitaph of Raphael, written by Cardinal Bembo, will be seen from the lines themselves, which are inscribed under Raphael's Bust, in the Pantheon, at Rome; namely,

Ille est hic RAPHAEL, timuit quo sospite, vinci  
Rerum magna Parens, et moriente mori.

Within the area of the north-west Tower, is the insulated Monument of Captain JAMES MONTAGU, who fell in the glorious Engagement under Lord Howe in the year 1794. It is wholly of white marble, and exhibits a majestic Statue of the deceased in his naval uniform, standing on a circular pedestal, and leaning upon a sword. Behind him is raised a trophy of naval flags, surmounted by a figure of Victory, who appears to have just alighted to reward his heroism with a crown of laurel. On the upper part of the pedestal, over the inscription, is a representation of the Engagement in which he was slain, in bas-relief; and at the sides are sculptured a Trident with an oaken crown, and a laurel wreath encircling the word CONSTITUTION, in brass letters. At the back of the pedestal, is a group of two mourning seamen, in *alto-relievo*: and on each side, upon the base, is a gigantic figure of a couchant Lion. This Monument was executed by Flaxman, in 1804. *Inscription*:

Erected at the Public Expense to the Memory of JAMES MONTAGU, who was killed on board the Montagu, which he gallantly commanded in the memorable Victory over the French Fleet off Brest, on the first of June 1794, in the forty-second year of his Age, and twenty-eighth of his Service.

Against the eastern wall of the same Tower is a neat Tablet, surmounted by a sarcophagus grouped with regimental colours, and having a pyramid of dove-coloured marble for a back-ground, in memory of the Hon. GEO. AUGUSTUS FREDERICK LAKE, who was Lieutenant-Colonel of the 29th Regiment of Foot, and "fell at the head of his Grenadiers, in driving the Enemy from the Heights of Roleia, in Portugal, on the 17th of August 1808." It was erected at the expense of his corps, "as a testimony of their high regard and esteem;" and it was executed by J. Smith.

*Arms*: cast in lead, and painted. Sab. a Bend cottised, betw. six Cross Croslets, Arg. a Cres. for Diff. *Lake*. *Crest*: a Nag's Head, coupé, Sab. ringed Or, the mane of the Last.

Within the recess of the west window of this Tower, stands a Monument, by P. Scheemakers, in commemoration of WILLIAM HORNECK, Esq. who, having learned the Art of War under the great Duke of Marlborough, became eminently distinguished for his scientific talents; and died, when Chief Engineer, in the reign of George II. It consists of an inscribed basement, projecting circularly, upon which is a figure of Minerva displaying a Medallion of the deceased by the removal of a curtain: at her feet are a square and compass, books, &c. and on the right, is a naked boy, exhibiting the plan of a fortification.



*Inscription:*

In hoc Templo, juxta paternos Cineres, suos requiescere voluit GUL. HORNECK, Armiger, in re Tormentaria Machinatorum Director Primus; Vir, quoad vixit, vere militaris, quippe qui, Ubi primum Adolevit, sub Imperatore fortissimo, ac peritissimo, Duce Marlburienſi, ætatem in Castris agebat: diuq. inter Belli opera versatus, cum rerum bellicarum Omnium haud Imperitus, tum Munitorie Bombardicæq. Artium quibus præcipue intentus studebat, post nullos evasit Sclens. Quo factum est ad maxima ejusmodi Munera Obeunda cum primis semper Eligeretur. Inter alia gnaviter feliciterq. gesta, Calpen, et Balearum minorem utramq. magnæ Britanniæ utilissimam provinciam Munimentis satis cum Arte factis firmavit. Post, ubi multum patriæ profuerat, plus prodesse semper Ardens, Domum Reversus rem Machinalem ingenio, Scientiâ Longiq; Temporis Usu multum quidem, sed heu! parum diu promovit: morbus enim Subitus vehementer ingravescens, non sine gravi propinquorum Luctu, Vitæ tam Utilis cursum ahrupit, ex Kal. Mai. Anno Christi MDCCXLVI. Ætatis LXII.

*Arms:* sculp. and painted. Arg. three Bugles, viz. one in Chief, embowed towards the Dexter, and two in Base counter-embowed, the one towards the Sinister, the other downwards, Az. garnished and strung Or, *Horneck*.

Against the northern splay of the same window is a Shield of white marble, inscribed as follows; and having a sword, a carbine, and two military ensigns behind it.

To the Memory of the Hon.<sup>ble</sup> CHARLES BANKS STANHOPE, second son of Charles, Earl Stanhope, and Nephew of the Right Hon.<sup>ble</sup> William Pitt; Major of the 50<sup>th</sup> Regt. of Foot, who, in the act of gallantly Encouraging his Men, fell by a Musquet Shot in the Battle of Corunna. This Tablet is affectionately Inscribed by his afflicted Sister, who can neither do justice to his Virtues, nor sufficiently deplore his Loss. Born 3<sup>d</sup>. June 1785: died 16<sup>th</sup> Jan. 1809.

On the north side of the great west entrance is the Monument of JOHN CONDUITT, Esq. who succeeded his uncle, Sir Isaac Newton, as Master of the Mint, and lies buried near him in the eastern part of the nave. This is a handsome composition by H. Cheere: it consists of a plinth and basement, sustaining a fluted sarcophagus of white marble, which has Lions' feet, wrought in brass, and gilt. In front of the sarcophagus is a shield of arms, ornamented with cornucopias and shells; and behind it is a pyramid, to which two winged Boys, or Genii, are affixing a circular Medallion of the deceased, boldly relieved, and inscribed with the words, MON. JOHANNES CONDUITT.

REI. MONET. PRÆF. The Medallion, which is of considerable size, is of gilt brass; as are, also, both the figures, though, from the effects of time, the whole appears like bronze. The Genius, who is kneeling upon the sarcophagus, and supporting the Medallion on his shoulder, is very finely executed.

*Inscription:*

Ex adversus hunc locum juxta Magni Newtoni Cineres, Affinitatis Illi vinculo conjunctus, suas deponi voluit Reliquias JOHANNES CONDUITT Arm<sup>us</sup>. Vir, propter Oris Suavitatem, Pectoris Candorem, Ingenii Comitatem, quæq. inter alias Virtutes præcipue eminebat, Φιλανθρωπία, Amicorum ut nuper Deliciæ, ita gravissimus jam Luctus et Desiderium. Uxorem duxit Catharinam Barton Fæminam lectissimam, ex quâ unicam suscepit Filiam, Conjugis Cognominem. Monumentum hoc, quod Marito dilectissimo mœstissima destinaverat Vidua, amborum Parentum optime de se meritum Memoriam, sacrari jussit superstes Filia, Honorabilis Jnhannis Wallop Honoratissimi Johannis Vice-Comitis de Lymington Filij Natu maxima Vxor. Obiêrunt, Ille xxiii Majj MDCCXXXVII; Annos natus XLIX: Illa xx Januarij MDCCXXXIX, Annum agens LIX.

*Arms:* painted. Quarterly, viz. 1st and 4th, Gu. on a Fess wavy Arg. betw. three Cups Or, as many Flies volant Prop. *Conduitt*; 2d and 3d, Gu. Semée of Acorns slipped, a Lion ramp. Regardant Or: Imp. Arg. a Chev. Sah. betw. three Boars' Heads, coupé, Gu. *Barton*.

On the south side of the great entrance, is the corresponding Monument of Rear-Admiral Sir THOMAS HARDY, Knt. which, also, is a production of H. Cheere. The Admiral is represented by a well-executed figure, in white marble, reclining on a dark-coloured sarcophagus, his left hand being spread over his breast, and his right arm supported by a cushion: he is clad, however, most preposterously, in the Roman military costume. Near his feet, is a weeping Genius, leaning upon a funeral urn.

*Inscription:*

Near the West Door of the Choir lieth Interr'd the Body of Sir THOMAS HARDY Kt. who died the 16 of August 1732, in the 67 year of his age; and, according to the Directions of his will was hurried in the same Grave with his Wife, who died the 28 of April 1720. He was born in Jersey, and descended from Clemeut Le Hardy, who removed from France, and settled in that Island, and was made a Justice (commonly call'd there, a Jurat) in 1381, and was succeeded in the same Office by his Son and Grandson: his great Grandson Clement, was made a Lieutenant Governor, and had the Office of Bailiff (or chief Magistrate) of the Island, with the Seigneurie de Meleche, confer'd upon him for Life, by Henry the 7, as a Reward for the most important Service he had rendered him when Earl of

Richmond, after the Disappointment he had met with in his first attempt upon England; where being separated from the rest of his Fleet by a Storm, he landed privately in Jersey, intending to stay there till he could obtain leave from the French King to come into his Dominions, and was Shelter'd at the House of the said Clement, who protected him, and convey'd him safely to Normandy at the Hazard of his own Life, notwithstanding a Proclamation from Richard the 3, for apprehending the said Earl, had been publish'd in the Island: his Descendants have on all Occasions, distinguished themselves to the utmost of their power by their Loyalty and Fidelity to the Crown. *St. Thomas Hardy*, to whose Memory this Monument is Erected, was bred in the Royal Navy from his youth, and was made a Captain in 1693. In the Expedition to Cadiz under *St. George Rook* he commanded the *Pembroke*, and when the Fleet left the Coast of Spain to return to England, he was order'd to *Lagos Bay*, where he got Intelligence of the Spanish Galleons being arriv'd in the harbour of *Vigo*, under Convoy of 17 French Men of War, commanded by *Mons. Chateau Renaud*, upon which he Sail'd immediately in Quest of the English Fleet, and notwithstanding he had been several days separated from it, by his great Diligence and Judgment he join'd it, and gave the Admiral that Intelligence which engaged him to make the best of his way to *Vigo*, where all the forementioned Galleons and Men of War, were either taken or destroy'd. After the Success of that Action, the Admiral sent him with an account of it to the Queen, who order'd him a considerable Present and Knighted him; some years afterwards he was made a Rear Admiral, and received several other marks of Favour and Esteem from her Majesty, and from her Royal Consort, *Prince George of Denmark*, Lord High Admiral of England. He married *Constance*, Daughter of *Colonel Hook*, Lieutenant Governor of *Plymouth*, a Lady of great Virtue and Merit, by whom he had several Children; three of which Surviv'd him, a Son and two Daughters: the eldest married to *George Chamberlayne*, of *Wardington* in the County of *Oxford*, Esq<sup>r</sup>. the Son and youngest Daughter unmarried.

*Arms*: painted. Sah. on a Chev. betw. three Escallops Or, as many Dragons' Heads, erased, of the Field, *Hardy*; Imp. Quarterly Sah. and Arg. a Cross quartered betw. four Escallops, all counterchanged of the Field, *Hook*.

Immediately over the west entrance, is the colossal Monument of the late Right Hon. *WILLIAM PITT*, Chancellor of the Exchequer, whose remains, as already stated, lie buried in the family vault in the North Transept. It was sculptured by *Richard Westmacott*, R. A. and erected in its present situation in 1813; a stone arch, supported by piers, having been previously turned over the great doorway. The composition includes a group

of three figures, all of statuary marble; the principal of which represents the deceased in his parliamentary robes, standing in an energetic position, as though engaged in argument. On the base, at the left side, is *History*, in a reclining attitude, recording his words; and on the right is *Anarchy* sitting, in chains. The statue of *Mr. Pitt* is nine feet high; the likeness is well preserved: the other figures are of similar proportions.

*Inscription:*

This Monument is Erected by Parliament, to *WILLIAM PITT*, Son of *William Earl of Chatham*, in Testimony of Gratitude for the eminent Public Services, and of Regret for the irreparable Loss of that great and disinterested Minister. He died on the 23<sup>d</sup>. of January 1806, in the 47<sup>th</sup>. year of his Age.

On the south side of the nave, within the westernmost intercolumniation, is the splendid and lofty Monument of Captain *JAMES CORNEWALL*, who commanded the *Marlborough* of 90 guns, and bravely fell in the sea-fight off *Toulon*, under *Matthews* and *Lestock*, on the 11<sup>th</sup> of February, 1743. This was the first Monument voted by Parliament in commemoration of naval heroism; and no sepulchral honours were ever more deservedly bestowed. The deceased was slain by a chain-shot that deprived him of both legs at once, whilst engaging the *Real*, of 114 guns, Admiral *Navarre's* ship, and her two seconds; all of which were raking the *Marlborough* fore and aft. This Monument is of a pyramidal form: the basement and pyramid are of red-veined variegated Sicilian marble, and the figures and emblems of white marble. The under part of the composition represents a pile of rocks on the sea-beach, (where shells and fossils lie scattered,) in which are two cavities: through the lowermost is seen a very admirable perspective representation of the above Engagement, at the point of time when the deceased fell: the upper one contains the Inscription to his memory. On the rocks are standing figures of *Britannia* and *Fame*, grouped with a Medallion of Captain *Cornwall*, which is attached to a spreading palm-tree conjoined with a laurel, that rises in the centre of the composition, and has a shield affixed to it sculptured with the family arms. *Britannia*, who is represented in the character of *Pallas*, is attended by her *Lion*; and the Medallion is accompanied by different symbols, as a globe, naval crown, palm-branches, &c. Marine plants and laurel, branch out from the interstices of the rocks; and at the sides are cannon, anchors, and flags. This Monument was designed and executed by *Sir Rob. Taylor*: its height is upwards of thirty feet.



*Inscription:*

Inter pristinae virtutis monumenta hae in Aede sacra conservetur nomen JACOBI CORNEWALL, Henrici Cornewall de Castro Bradwardino in Agro Herefordensi, Armigeri, è Filiis natv tertii; qvi, de pervetvsta et illvstri Plantagenistarvm stirpe, animvm vere priscum dicens, rervm Navalivm dvx evasit facile peritissimvs, Britonvm æque lachrymis atqve applavsv merito decoratvs, qvippe qvi Patriæ causam, in Navali illo Telonem jvxta certamine strenve propvgnans, plvmbi jvgalis ictv vtroqve pariter trvncatvs crvre, ardorem svvm commilitonibvs svpremvn mvnvs morientis Legans, occvbit invictvs, III. id. Feb. A. D. MDCCLIII. Aetat. svæ XLV: cuivs eximia virtvs, ampliori Elogio ad Posteritatis incitationem commendari neqvrit, qvam honoris exemplo plane singvlari; qrvn vnanimi avffragio Pvblcis expensis, hoc Monumentvm viri fortissimi memorie Senatvs Britannicvs Consecrari volvit.

*Arms:* sculp. A Lion ramp. within a Bordure Bezanty, Cornewall.

At the west end of the south aisle, against the wall of the Consistory Court, is the Monument of the Right Hon. JAMES CRAGGS; who, in March 1718, was advanced from the post of Secretary at War to that of Secretary of State. He died of the small-pox, in February, 1720-1. On the basement of this Monument, which is a composition from the Ionic order, decorated with festoons and other ornaments, (and having a shield of arms in front of the pediment,) stands a full-sized figure of the deceased in an antique habit, leaning gracefully upon an urn. The effect, however, is much injured, in consequence of a part of the nose having been broken off. The urn is thus inscribed in golden letters:

JACOVS CRAGGS, Regi Magnæ Britannia a Secretis, et Consiliis Sanctoribvs: Principis parit'. ac Populi Amor et Deliciae, vixit Titvlis et Invidia major, Annos, hev! pvcos XXXV. Ob. Feb. XVI. MDCCXX. Sorores mœrentes P. A. Knight; E. Eliot, M. Cotton.

The following panegyric *Inscription* is on the base: it was not originally composed as an Epitaph, but was adapted by the Poet from verses which he had previously written.

Statesman, yet Friend to Truth! of Soul sincere,  
In Action faithful and in Honour clear!  
Who broke no Promise, serv'd no private end;  
Who gain'd no Title, and who lost no Friend;  
Ennobled by Himselfe, by All approv'd;  
Prais'd, wept, and honour'd, by the Muse he lov'd.

A. POPE.

*Arms:* sculp. and painted. Sab. on a Fess Or, three Cross Crolets of the Field, betw. three Mulletts Erm. Craggs.

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This Monument is represented, in the distance, in PLATES XXXVI and XXXVII.

Over the entrance into the Deanery is a small tablet of white marble, ornamented with scroll-work; and crowned by a shield of arms, in memory of the Rev. HENRY WHARTON, A. M. whose talents, learning, and conduct, acquired him so much esteem, that, although he died at the early age of thirty-one, his funeral was attended by Archbishop Tillotson, several other Prelates, and many of the Clergy, who joined in the Anthems composed for the occasion by Purcell.

H. S. E. HENRICUS WHARTON, A. M. Ecclesiae Anglicanae Presbyter: Rector Ecclesiae de Chartbam, nec non Vicarius Ecclesiae de Minster, in Insulâ Thanato in Diœcesi Cantuariensi, Reverendissimo ac Sanctissimo Præsuli, Withelmo Archiepiscopo Cantuariensi, à Sacris Domesticiis: qui multa ad augendam et illustrandam Rem Literariam, multa pro Ecclesiâ Christi, Conscripsit: plura moliebatur. Obiit 3<sup>o</sup>. Non. Mart. A. D. MDCXCIV. Aetatis suæ XXXI.

*Arms:* painted. Sab. a Maunch Arg. within a Bordure Or, charged with eight Saltires of Lions' Gambs, erased, Gu. a Cres. for Diff. Wharton.

Proceeding eastward, the next Monument is that of the Poet CONGREVE, which was executed by F. Bird; and consists of an inscribed basement, supporting a sarcophagus of Devonshire marble, on which are scattered various books, dramatic masks, and other emblems of the Histrionic Art. A large half-length Medallion of the deceased, in *alto-relievo*, within an oval, is affixed against the back of the arch over the sarcophagus.

*Inscription:*

Mr. WILLIAM CONGREVE, Dyed Jan. y<sup>e</sup> 19<sup>th</sup>. 1728, Aged 56; and was buried near this place: to whose most Valuable Memory this Monument is Sett up by Henrietta, Dutchess of Marlborough, as a mark how dearly She remembers the happiness and Honour She enjoyed in the Sincere Friendsbipp of so worthy and Honest a Man, whose Virtue Candour and Witt gained him the Love and Esteem of the present Age, and whose Writings will be the Admiration of the Future.

That eminent Physician and Scholar, Dr. JOHN FREIND, F. R. S. is commemorated by an excellent Bust by Rysbrack; placed on a circular base, beneath an embowed pediment, supported by brackets, and crowned by an urn; the design was by Gibbs. *Inscription:*

Johannes Johannis P. JOHANNES FREIND, M. D. Archiater Scenissimæ Reginae Carolinae; cujus perspicaci Iudicio cum se approbasset, quantâ prius apud omnes Medicinæ famâ, tantâ apud Regiam Familiam gratiâ floruit. Ingenio erat be-

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nevelo et admodum liberali, Societatis et Convictuum amans, Amicitiarum (etiam suo alicubi cum periculo) tenacissimus. Nemo Beneficia aut in alios alacrius contulit, aut in se collata libentius meminit. Juvenis adhuc scriptis cepit inclarescere, et assiduo tum Latini tum Patrii Sermonis usu Orationem perpolivit. Quam verò in umbraculis excoluerat facundiam, eam in Solem atque Aciem Senator protulit. Humanioribus Literis Domi peregrèq. Operam dedit; omnes autem, ut decuit, nervos intendit suâ in arte ut esset versatissimus: quo successu, Orbis Britannici Cives et Proceres, quam multiplici scientiâ, Viri omnium Gentium eruditi; quàm indefesso Studio atq. Industriâ, id quidem, non sinè lacrymis, Amici loquentur. Miri quiddam fuit, quod in tam continuâ occupatione, inter tot Circulationes, scribendo etiam vacare posset; quod tanto oneri diutius sustinendo impar esset, nihil miri. Obiit siquidem, Vigente adhuc Ætate, Annum agens Quinquagesimum secundum, Ær. Christ. 1728, Jul. 26. Collegii Westmonasteriensis et Ædis Christi Oxoniensis Alumnus. Collegii Medicorum Londinensis è Societatis Regiæ Socius.

*Arms:* painted. Sab. a Chev. betw. three Bucks' Heads, cabossed, Arg. *Freind:* Imp. Gu. on a Fess betw. three Horse-Shoes Or, a Cock inter two Pheons of the Field.

The memory of Sir LUMLEY ROBINSON, Bart. of Kentwell Hall, in Suffolk, who died on the 6th of June, 1684, aged 36; is preserved by an inscribed Tablet, bowed, between two Corinthian columns, which stand on brackets, having skulls beneath them, and support an open pediment: in the interval of the latter was formerly a vase, with enrichments of laurel-branches. On the base is a shield of arms sustained by a cherub. Sir Lumley married Anna, the heiress of John Lawrence, Esq. by whom he left two surviving children, viz. Thomas and Anna. This Monument was executed by Settle.

*Arms:* painted. Vert, a Chev. betw. three Bucks trippant, Or, an Escutcheon of Ulster, *Robinson:* Imp. Or, a Cross ragulé Gu, on a Chief of the Last, a Lion pass. guard. of the Field, *Lawrence.*

THOMAS SPRAT, S. T. P. Dean of Westminster and Bishop of Rochester, and his son THO. SPRAT, A. M. Archdeacon of Rochester, are commemorated by a conjoined Monument, (executed by F. Bird,) which was removed hither from St. Nicholas's Chapel, from the wall now occupied by that of the Duchess of Northumberland. It consists of a large Tablet, with a smaller one beneath it, placed between diagonal piers rising from brackets, and supporting an architrave and cornice; on which are enrichments of various books, and a shield of arms surmounted by a mitre. *Inscription:*

M. S. THOMÆ SPRAT, S. T. P. Qui in agro Durotrigum patre Clerico natus, Collegij Wadhamensis Oxon: Socius,

Varia egregiæ indolis ac doctrinæ specimina Poeta adhuc impubes edidit. Sed Musis, utcumq. amicis, citò valedicens, banc Couleio suo gloriam relinquere, et solutæ orationis Venustatem sequi maluit. Hoc sese in studio exercens atq. oblectans, inter eos, qui tum linguam Anglicanam perpolire cæperant, ferè primus emicuit; omnesq. in sermonem Patrium Græcæ Romanæq. eloquentiæ gratias transfudit. Merito itaq. viris primoribus cùm esset acceptissimus, statim Georgio illustrissimo Buckinghamiæ Duci, deinde Regi Carolo, subtili illi elegantiarum arbitro, Commendatus est: et in Ecclesiâ Westmonasterij et Windsoræ Præbendam obtinuit: mox hæc in Æde Decanus, deinde Episcopus Roffensis constitutus, utramq. Provinciam summâ cum dignitate administravit. Tum in scriptis ejus, tum in quotidiano Sermone illa enituit urbanitas, quæ illum cum Magnis fuisse versatum baud obscure ostendit. Suaviter itaq. eum omnibus vixit; et tamen câ, quam sibi arrogare minimè videbatur, maximè semper valuit Autoritate: in dubijs pariter ac secundis temporibus Constanti in Ecclesiâ et Reges fide perstitit: tantamq. in se perditorum hominum invidiam conflagit, ut falsis ipsorum criminibus in capitis discrimen adduceretur. Sed hisce angustijs feliciter expedito, æquabili deinceps temperamento defluxit vita, nec ipsi, nec amicis injucunda: donec Senectutis maturitate sensim collapsus tranquillè, uti vixerat, obiret Maij XX<sup>mo</sup> A. D. MDCCXIII. æt. LXXVII.

Hic etiam Juxta Patris cineres suos deponi voluit, Beatissimi Antistitis filius, THOMAS SPRAT, A. M. Archidiaconus Roffensis, Ecclesiarum, Roffæ, Wintoniæ, Westmonasterij, Præbendarius. Qui quicquid uspiam est vel in literis vel in Vitâ liberale, a Pueritiâ colere didicit; et magni parentis virtutes æmulatus, annos Hæu! non attigit. Ob. Maij X<sup>mo</sup>. A. D. MDCCXX. æt. XLI.

Quòd Hunc amore summo, summâ Illum, quâ decuit, observantiâ coleret, Marmor hoc utriusq. memoriæ Sacrum esse voluit Johannes Freind, M. D.

*Arms:* painted. Arg. on a Saltire Gu. an Escallop Or; *See of Rochester:* Imp. Arg. a Chev. Sab. betw. three Sprats, naïant, Prop. *Sprat.*

In the place now occupied by the above Monument, there was formerly a Memorial for CATHERINE, the wife of Bishop Atterbury, who died the 26th of April, 1722, aged 56: and ELIZABETH, their daughter, who died on September the 29th, 1716, aged 17; and whose remains were removed into a Vault near this spot, from the area near St. Edmund's Chapel, on the burial of her mother. The remains of the Bishop himself, who died at Paris in his 70th year, were deposited in the same vault on the 16th of May, 1732. Against the east wall of the Consistory Court, which comprehends the area under the south-west Tower, is inscribed an 'Order of Chapter,' dated Feb. 27, 1755, allow-



ing the Dean, viz. Dr. Wilcocks, to have "a Vault made, by the College Workmen, in such part of the Church as his Lordship shall think fit, to contain the Bodies of five or six persons, and to be for the use of him and his family; and that a Grant thereof do pass under the Common Seal in the like manner as was granted to Dean Neale and to Dean Atterbury." The latter Prelate, in a Letter to Pope, written on the 6th of April, 1722, says, that he is building a vault in the Abbey, for himself and his, at the west door, "as far from Kings and Kæsars as the space will admit of."

The Monument of Dr. JOSEPH WILCOCKS, Bishop of Rochester and Dean of this Church, is a handsome composition, by Cheere, of white and variegated marbles. The design comprehends two winged boys, or Genii; one of whom is displaying an inscribed scroll, and the other sitting, and reading it. Near them is a mitre, and a Bishop's cap placed on books, and over them a shield of arms, with pendant festoons of various flowers. The pedestal has an enriched cornice, and brackets at the angles; in front, is an oval tablet surrounded by scroll-work, &c. sculptured with a bas-relief representation, in perspective, of the North-west part of the Abbey Church. At the sides of the pedestal are small figures, in relievo, of Faith and Hope. The *Inscription*, which is as follows, was written by Jos. Wilcocks, Esq. the Bishop's Son; who was also at the charge of erecting the Monument.

Hic juxta sepultus est JOSEPHUS WILCOCKS, S. T. P. Georgio 1<sup>o</sup>. a Sacris, ab eoque ad Prebendam in hac Ecclesiâ, & Episcopatum Glocestriensem evectus. A Georgio 2<sup>do</sup>. creatus Episcopus Roffensis, & hujus Ecclesiæ, & Honoratissimi Ordinis de Balneo, Decanus. Hujusce Regis sub Auspiciis, & Senatûs Britannici Sumptibus, Occidentalem hujusce Ædes faciem (unâ cum turribus & fenestrâ, inchoatis olim) Evexit, perfecitq. formâ maximè eleganti. Universum etiam tectum contignatione novâ vestiendo, Fabricæ senio confectæ decus addidit & tutamen. Disciplinæ ioterim cultûsq. divini non immemor, Collegium hoc Moribus ornavit, emendavit Legibus: ad laudabilem nempe Kalendarie Residentiæ normam Prebendarios adduxit volentes; et impetratâ cum Capitulo visitatoriâ Regis confirmatione fecit perpetuam. Vixit nimirum cum fratribus suis Prebendariis in Pace, in Amore, in Amicitia. Concionator, dum per ætatem licuit frequens erat: et postea publicarum Precum Auditor non infrequens. In eligendis Præceptoribus Prudentia ejus & Felicitas Collegii Scholam fecerunt celeberrimam. Annorum tandem satur, & viribus paulatim deficientibus, Placidè quievit in Domino Anno

Christi 1756; Ætatis 83. Sub eodem Marmore requiescit, (unâ cum Filiolâ septem annos natâ,) Johanna; Filia Johannis Milner, Consulis Britannici apud Lusitanos, Fœmina suavisimis moribus ornata. Obijt Mart. 27: A. D. 1725. Ætatis verò suæ 28.

*Arms*: painted. Within a Ribband of the Bath: Quarterly of Four, viz. 1st, *See of Rochester*; 2d, *Erm. a Chief Chequie Az. and Or, Wilcocks*; 3d, *Az. three Imperial Crowns, Order of the Bath*; 4th, *College of Westminster*.

Within the recess of the window, over the three last monuments, is a most extraordinary composition in memory of Rear-Admiral RICHARD TYRRELL, a brave and skilful officer, who, dying at sea in the year 1766, was, agreeably to his own directions, committed to the deep. Though designed and sculptured by N. Read, a pupil of Roubiliac, it displays but little of the genius of his eminent master; except, perhaps, in the execution of the figures, which are all of statuary marble. The principal subject, is the Ascent of the Deceased from the depths of ocean into the Heavenly regions; which are depicted by scattered masses of clouds, teeming with cherubs. On each side is a descending angel, sounding a trumpet; one of whom also bears the emblem of eternity. The attitude of the Admiral, whose naked figure is veiled only by a slight drapery across the middle, would seem to have been derived from some old picture of the Ascension of Christ: the right hand is placed resignedly upon the breast, and the countenance turned upward; so much so, indeed, that its expression cannot be seen from the area below. The lower part of the Monument, with the exception of the fore-ground, represents the bottom of the sea, with its rocks of madrepore and coral: here, on the right, naval trophies are grouped, as a flag and a cannon; on the left, is a ship of war (the Buckingham), her keel jammed upright into a bed of coral, and her masts falling by the board. In the fore-ground, which, from deficiency of room, and want of keeping, appears nearly enveloped by the sea, are the statues of Hope, Hibernia, and the Angel of Remuneration; behind whom is a pile of inscribed rocks surmounted by a shield of the deceased's arms, grouped with the emblems of Valour, Prudence, and Equity. The central figure is that of Hibernia; who, sitting and leaning mournfully upon a globe, points out the spot where the Admiral's remains were deposited in the deep: on the opposite side is an Irish Harp; and against the rocks are two large palm-branches. On the left is the remunerating Angel; whose right hand extends upward to the Text, "*The Sea shall give up her Dead, and every one shall be rewarded according to his Works*:" in her left hand was a

celestial crown, now gone. Hope, resting upon her anchor, is situated on the right, in a kind of theatrical attitude; with her head thrown back, as though in admiration of the Admiral's conduct, which she appears to have thus recorded upon the rock:—

Sacred to the Memory of RICHARD TYRRELL, Esq. who was descended from an Ancient Family in Ireland, and died Rear Admiral of the White, on the 26<sup>th</sup> day of June, 1766, in the 50<sup>th</sup> Year of his Age. Devoted from his Youth to the Naval Service of his Country, and being formed under the Discipline, and animated by the Example of his renown'd Uncle St. Peter Warren, He distinguished himself as an able and Experienced Officer, in many Gallant Actions; particularly on the 3<sup>d</sup> of Novr: 1758, when commanding the Buckingham of 66 Guns and 472 Men, he attacked and defeated three French Ships of War, one of which was the Florissant of 74 Guns and 700 Men: but the Buckingham being too much disabled to take possession of her, after she had Struck, the Enemy, under cover of the Night, escaped. In this Action he received several Wounds, and lost three Fingers of his Right Hand. Dying on his return to England from the Leeward Islands, where he had for three Years commanded a Squadron of his Majesty's Ships, his Body, according to his own desire, was committed to the Sea, with the proper Honours and Ceremonies.

*Arms:* sculp. and painted. Erm. on three Bars Gu. seven Crosses Patée, three, three, and one; in Chief a Demi-Lion, issuant, of the Second: *Tyrrell.*

The memory of Dr. ZACHARY PEARCE, Bishop of Rochester and sometime Dean of Westminster, is preserved by a small Monument, surmounted by an excellent Bust of the deceased, in white marble, by W. Tyler; on the pedestal of which is an urn, in bas-relief; at the sides are the New and Old Testaments, a mitre, and a crozier. *Inscription:*

M. S. Viri admodum Reverendi ZACHARIE PEARCE, S. T. P. Episcopi Roffensis, hujusq. Ecclesiæ Collegiæ, nec non Honoratissimi Ordinis de Balneo, Decani. Pueritiâ in Scholâ Wesmonasteriensi, benè acta, uberiorem Scientiæ Fructum apud Cantabrigienses collegit. Quantus inde et Criticus prodiit et Theologus, testantur Scripta ipsius jam dudum Edita, testantur et mox Edenda. Secensus tandem, ac Otij impensè cupidus; quo Sacris Literis cludendis vacaret, Decanatum hunc abdicavit; Episcopatum, insuper, modò Licuisset, abdicaturus. Absoluto, demum, Quod præcipuè In Votis erat, in Sacrosancta Evangelia, et Acta Apostolorum, Limatissimo Commentario, à Laboribus requievit, XXIX Junij A. D. MDCCLXXIV. Ætat. LXXXIV.

*Arms:* painted. See of Rochester; Imp. Erm. a Tyger ramp. and in Chief three Flies, volant, all Prop. *Pearce.*

The Monument of Mrs. KATHERINA BOVEY, which was designed by Gibbs, the architect, is a handsome composition of different coloured marbles. The lower part consists of a sarcophagus, on the extremities of which are sitting figures of Faith, with a closed book; and Prudence, with a mirror, now broken, in an attitude of lamentation: between them, under a small angular pediment, is a Medallion of the deceased within an oval. The upper part exhibits an inscribed tablet; over which, within the interval of an open, wavy pediment, is a shield of arms: at the sides are brackets, and festoons of foliage. *Inscription:*

To the Memory of Mrs. KATHERINA BOVEY, whose Person & Understanding would have become the highest Rank in Female Life, and whose Vivacity wou'd have recommended her in the best Conversation. But by Judgment as well as Inclination, she chose such a Retirement as gave her great Opportunities for Reading and Reflection: which she made use of to the wisest purposes of Improvement in Knowledge and Religion. Upon other Subjects she ventur'd far out of the common way of thinking, but in Religious matters she made the Holy Scriptures, in which she was well skilled, the Rule and Guide of her Faith and Actions; esteeming it more safe to rely upon the plain Word of God, than to run into any Freedoms of thought upon Reveald Truths. The great Share of Time allow'd for the Closet was not perceiv'd in her Economy; for she had always a well ordered and well instructed Family, from the happy Influence as well of her Temper and Conduct as of her Uniform and Exemplary Christian Life. It pleas'd God to bless her with a considerable Estate, which with Liberal hand guided by Wisdom and Piety, she Employ'd to his Glory and the Good of her Neighbours. Her Domestic Expenses were manag'd with a Decency and Dignity suitable to her Fortune; but with a Frugality that made her Income abound to all proper Objects of Charity; to the Relief of the Necessitous, the Incouragement of the Industrious, and Instruction of the Ignorant. She distributed not only with Cheerfulness, but with Joy, which upon some occasions of raising and refreshing the Spirit of the Afflicted, she could not restrain from breaking forth into tears, flowing from a heart thoroughly affected with compassion & Benevolence. Thus did many of her good Works, whilst she lived, go up as a Memorial before God, & some she left to follow her. She dy'd Jan: 21, 1726-7; in the 57<sup>th</sup> year of her Age, at Flaxley, her seat in Gloucestershire, & was buried there; where her Name will be long remember'd, & where Several of her Benefactions at that place, as well as others, are more particularly recorded. This Monument was erected, with the Utmost respect to her Memory, and Justice to her Character, by her Executrix Mrs. Mary Pope, who



lived with her near 40 years in perfect Friendship, never once interrupted till her much lamented Death.

*Arms:* painted. In a Lozenge: Erm. on a Bend, Party per Pale Sab. and Gu. betw. two Falcons, close, Prop. three Gutes d'Or; an Escutcheon of Pretence, charged with Arg. three Annulets Az. *Bovey:* Imp. the same arms as on the Escutcheon.

A very finely executed Bust, in white marble, by the late J. Bacon, R. A. perpetuates the memory and likeness of Dr. JOHN THOMAS, Bishop of Rochester and Dean of this Church. On the pedestal is the Holy Lamb in bas-relief; and at the sides, over the cornice of an inscribed tablet, are a chalice and paten, and other emblems of the sacerdotal office. The general design of this Monument is similar to that of Bishop Pearce. *Inscription:*

M. S. Viri admodum reverendi JOHANNIS THOMAS, L. L. D. Episcopi Roffensis, hujusque Ecclesiæ collegiatae, Honoratissimique Ordinis de Balneo, Decani. Pueritiâ in Schola Carliolensi bene actâ, uberiorem Scientiæ fructum apud Oxonienses collegit: unde, ingenio, moribus, literis humanis, reconditisque, ornamentum ac patronus prodiit: Famâque exinde increbrescente, et suapte pervulgatâ, Dignitates merendo ornat, Divitias largiundo augebat, Ecclesiam consilio gubernabat, Auctoritate tuebatur, Exemplo instituebat: in negotiis impiger, studiis indefessus, omnia ad *εὐχολογίαν* referebat: donec, vitæ muneribus rectè perfunctis. Atroci morbo diu oppressus, invictâ tamen patientiâ, Animam Deo reddidit XX<sup>o</sup> Sextilis A. D. M. DCC. XCIII<sup>o</sup>. Ætat. LXXXI<sup>o</sup>. Hoc inane munus, hoc desiderii (exiguum licet) testimonium. Præstare contigit Nepoti suo, G. A. T. A. M.

*Arms:* painted. See of Rochester; Imp. Or, a Fess dancette Sah. betw. three Cornish Choughs Prop. Thomas.

The Monument of Brigadier-General Viscount HOWE, which is raised against the window over the three last memorials, was designed by J. Stuart, and sculptured by P. Scheemakers. It is, principally, of white marble, and consists of an immense Tablet, (supported by Lions' Heads on a plinth,) having a regular cornice surmounted by a female figure, representing the Genius of Massachusetts's Bay, sitting mournfully at the foot of an obelisk, behind which is a trophy of military ensigns; and in front, the arms and crest of the deceased. *Inscription:*

The Province of Massachusetts's Bay, in New England, by an order of the Great and General Court, bearing date Feb<sup>r</sup>: 1<sup>st</sup>: 1759, caused this Monument to be Erected to the Memory of GEORGE AUGUSTUS, Lord Viscount HOWE, Brigadier General of his Majesty's Forces in America, who was Slain July the 6<sup>th</sup>. 1758, on the March to Ticonderoga, in the 34<sup>th</sup>. year of his age: in Testimony of the Sense they had of his Services

and Military Virtues, and of the Affection their Officers and Soldiers bore to his Command. He lived respected and beloved: the Publick regretted his Loss: to his Family it is irreplaceable.

*Arms:* sculp. A Fess betw. three Wolves' Heads, couped; *Howe.* *Crest:* a Lion's Gamb, erased.

A neatly framed Tablet, with a cornice and pediment, surmounted by an urn, records the memory of ROBERT CANNON, D. D. Dean of Lincoln, and a Prebendary of Westminster, who died March the 28th, 1722; aged 59. At the bottom is a cherub, with drapery in festoons.

Another Tablet, for Col. John Davis, which stood on the east side of the doorway into the Cloisters, has been removed to make room for a Monumental Bust, by Chantrey, of the late Colonel HERRIES, of the Light-Horse Volunteer Cavalry, who was interred in this Church, on the 17th of April, 1819.

Within the recess of the adjacent window is a most ingeniously-designed composition, by Roubiliac, in memory of Field-Marshal WADE; who closed a long life of splendid military services in the year 1748. It consists of a basement and sarcophagus, supporting a commemorative Trophy, which Time is advancing to destroy, but is repelled by Fame; whose eager desire to protect this memorial of departed heroism, is very forcibly shewn by the animated manner in which she darts forward to repulse the fell ravager. There is much gracefulness in the varying outline of the figures; the parts are judiciously arranged, and the execution of the entire monument is equally meritorious with the ingenuity of the conception. The Trophy is formed by an elevated column (surmounted by an urn), to which is attached a suit of armour, grouped with the sash and armorial shield of the deceased, mingled with spears and military standards. In front of the sarcophagus is a Medallion of the Marshal; and below it, an inscribed tablet, surrounded by laurel-branches. The figures and emblems are of statuary marble; the sarcophagus is dove-coloured, and the back-ground variegated. The effect of this interesting composition is greatly injured by the height at which it is placed; and this circumstance is traditionally said to have been a source of continued vexation to the Sculptor, who expressly designed it for a situation more nearly on a level with the eye of the spectator. It is a curious fact, that Bishop Newton was induced to write his "Dissertations on the Prophecies," in consequence of the opinions expressed by Marshal Wade, when in conversation with the Bishop on the subject of Revelation. *Inscription:*

To the Memory of **GEORGE WADE**, Field Marshal of his Majesty's Forces, Lieutenant Genl. of the Ordnance, Colonel of his Majesty's third Regiment of Dragoon Guards, Governor of Fort William, Fort Augustus, and Fort George, and one of his Majesty's most honorable Privy Council. He died 14 Mar: 1748, aged 75.

*Arms*: sculp. A Saltire betw. four Escallops; *Wade*.

In the next division there are two Monuments, which commemorate the virtues of **CAROLA**, the daughter of Roger Harsnett, Esq. and **ANN**, the daughter of George Filding, Esq. "the truly loving, & as truly beloved" Wives of **Sir Samuel Morland**, Knt. and Bart. The former died in child-bed of a second son, on the 10th of Oct. 1674, aged 23; and the latter died on the 20th of Feb. 1679-80, aged 19. These Memorials, which are nearly similar in design, (each of them consisting of a large tablet, having Ionic columns at the sides, and a shield of arms above,) attract attention from the peculiarity of the *Inscriptions*, which are written in four different languages; namely, Hebrew, Greek, Ethiopic, and English. The English parts are confined to names and dates, as given above; the other parts, with their proper translations, are as follow. On **Mrs. Carola Morland**, (whose Monument was executed by Stanton):—

ברוכה אתה ליהוה אשתי יקרה  
וְכָרוֹנָה לְבָרְכָה אֲשֶׁת-חַיִּיל

'Blessed be thou of the Lord, my honoured Wife! Thy memory shall be a Blessing, O virtuous Woman!'

Μνημονεύων τῆς σῆς πραότητος, μακροθυμίας,

ἐλεημοσύνης, σωφροσύνης καὶ Θεοσεβείας,

Ἀιάζω σε, Καλλίστη, καὶ λυποῦμαι σφόδρα

Ἄλλ' οὐ καθὼς οἱ μὴ ἔχοντες ἐλπίδα·

Τῶν γὰρ κεκοιμημένων ἐν Χριστῷ

Ἀναστασιν πιστένω καὶ προσδοκῶ.

'When I think of thy Mildness, Patience, Charity, Modesty, and Piety, I lament Thee, O most excellent creature! and grieve exceedingly: but not like Those who have no Hope; for I believe and expect the Resurrection of Them that sleep in Christ.'

*Arms*: sculp. and painted. Sab. in Chief a Lion passant guard. in Base a Leopard's Head Jessant a Fleur de Lis, all Or, an Escutcheon of Ulster; *Morland*: Imp. Az. two Bars dancette Erm. between six Cross Crozlets Or, three, two, and one; *Harsnett*.

On **Mrs. Ann Morland**:

הַיְהוּדָה בְּנֵי שֵׁם אֲשֶׁת-חַיִּיל יְד-יְהוָה עֲשָׂתָה זֹאת:  
יְהוָה נָתַן וְיְהוָה לָקַח יְהוּ שֵׁם יְהוָה טְבֵרָה:

'O Thou fairest among Women! Thou virtuous Woman!—The hand of the Lord hath done this.

'The Lord gave, and the Lord hath taken away:—Blessed be the name of the Lord!'

יְהוָה: יְהוָה: יְהוָה: יְהוָה: יְהוָה:

אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ:

הֵלֶל: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ:

פְּרָטָה: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ:

אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ: אֲלֵזְתָּ:

'Come, let us weep with an honoured Husband for Thee; hoping that Thou art departed in Christ.

'This Lady was truly Religious, Sincere, and Chaste, while she lived.—Praised and Blessed was She in her Death.'

*Arms*: *Morland*, as before: Imp. Arg. on a Fess Az. three Lozenges Or, a Cres. for Diff. Gu. *Filding*.

Between the two latter Monuments is that of **JOHN SMITH**, Esq. which is a pleasing composition, designed by Gibbs. It consists of an inscribed basement, supporting a sarcophagus, on which is seated a graceful figure of a weeping female, leaning her right hand on a Medallion of the deceased: a pyramid of variegated marble rises behind, ornamented with a shield of arms.

#### Inscription:

Hic juxta inhumatus jacet **JOHANNES SMITH** Armiger, de Londino in Ædificijs Beaufordianis, Prosapia Smithorum Lincolnensium oriundus, qui obiit vi Julij, MDCCXVIII; Superstites reliquit duas filias, quarum Anna natu maxima, nupsit primum Hugoni Parker, Armigero, filio natu maximo Domini Henrici Parker, Heningtoniæ in Comitatu Warwicensi, Baronetti, eiq. plures peperit Liberos: dein Honoratissimo Michaeli Domini Dunkellin, filio natu maximo Honoratissimi Comitatus Clanrickardiae è regno Hiberniæ, ex quo filium filiamque reliquit Superstites.

Hic etiam Sepultus est Honorabilis **JOHANNES BURKE**, Filius natu maximus prædictorum Domini Dominiæq. Dunkellin, qui obiit xxviii Dec. MDCCXIX. Maria altera filia prædicti Johannis Smith Armigeri, nupsit Domino Edvardo Desbouverie, de Longford in Agro Wiltoniensi, Baronetto, & nullâ prole Superstite Decessit MDCCXXI, in Sepulchro prope Longford Familiae de Bouverie sacro conduntur Reliquiæ.

*Arms*: painted. Arg. a Chev. Sab. betw. three Roses, barbed and seeded, Prop. *Smith*.

Within the recess over the last monument, is another of the productions of Roubiliac, though of far less merit in the design than any other of his works in this Church. It records the memory of **Major-General JAMES FLEMING**, who, having "served forty-four years a Commissioned Officer,"



died on the 17th of March, 1750; aged 68 years. This memorial was evidently designed for the situation which it occupies; and the genius of the Sculptor was, most probably, cramped by that very restriction. At the base, in the centre, are the figures of Minerva and Hercules, who are employed in binding to the latter's club a serpent and a glass; and thus forming a Trophy, composed of the emblems of Valour, Wisdom, and Prudence. Military standards and implements of war are grouped at the sides, and large branches of laurel and cypress are trailed along the pyramid that forms the back-ground; near the top of which is a Medallion of the deceased, inscribed with his name and age.

On a small Monument, in the next division, having Ionic columns, supporting an entablature, and an open pediment, including a shield of arms, is the following *Inscription*, written by Sir William Temple, Bart. in memory of several individuals of his own family:—the two last dates have been added since his decease.

Sibi Suisque Charissimis, DIANÆ TEMPLE Delectissimæ Filix, DOROTHÆ OSBOAN Conjunctissimæ Conjugi, et MARTHE GIFFARD Optimæ Sorori. Hoc Quaecunque Monumentum poni curavit Gulielmus Temple de Moor Park in Agro Surriensi Barronettus.

DI.	T.	Obijt	{	1679	Ætat.	{	14.
DO.	O.			1694			66.
GUE.	T.			1698			70.
MAR.	G.			1722			84.

*Arms:* painted. Quarterly of Four, viz. 1st and 4th, Or, an Eagle displayed Sab. *Temple*; 2d and 3d, Arg. two Bars Sab. each charged with three Martlets Or; an Escutcheon of Ulster: *Temple*: Imp. Arg. a Bend betw. two Lions ramp. Sab. *Osborn*.

The memory of SIDNEY, *Earl of Godolphin*, is preserved by a good Bust, decorated with the insignia of the Garter, which surmounts a curtain-like tablet, inscribed "with the utmost gratitude and affection," by his daughter-in-law, Henrietta Godolphin; who was the eldest daughter and co-heiress of the great Duke of Marlborough, and wife of Francis, Lord Viscount Ryalton, afterwards second Earl of Godolphin. This eminent statesman was Groom of the Bed-chamber to Charles the Second, from which station he rose through various offices of state to the important situation of Lord High Treasurer of Great Britain; and was also "Chief Minister" to Queen Anne, "during the first nine glorious Years of her Reign." He died at the age of 67, on the 15th of September, 1712; and was interred near the remains of his eldest Brother, *Sir William Godolphin*, in this aisle, at a short distance from his own monument,

eastward. The above *Henrietta*, who, after the decease of the celebrated Sarah Jennings, succeeded by Act of Parliament to the title of Duchess of Marlborough, was buried near the same spot in November, 1733. This memorial was executed by F. Bird.

The conjoined Monument of Sir CHARLES HARBORD, Knt. and CLEMENT COTTRELL, Esq. both of whom perished in the memorable Engagement with the Dutch, fought off the Suffolk coast by the Earl of Sandwich, in the reign of Charles II., consists of a plinth and basement, supporting two framed tablets, surmounted by shields of arms, an open pediment, and a laurel wreath encircling an inscribed roundel. In the middle of the basement is a bas-relief of a Sea-fight, with the Destruction of the Royal James by a Fire-ship; and at the sides are groups of cannon and other emblems of war.

#### Inscriptions:

To preserve and vnite the Memory of two faithful Friends, who lost their lives at Sea together, May xxviii, MDCLXXII.

St. CHARLES HARBORD  
Knt. third Son of St. Charles Harbord Knt. his Majesties Surveyor Generall, and first Lieutenant of the Royal James, vnder the most Noble and Illustrious Captaine, Edward Earle of Sandwich, Vice-Admirall of England; which, after a Terrible Fight, maintained to Admiration against a Squadron of the Holland Fleet for above six houres neere the Suffolk Coast, having put off two Fire-ships, at last being vtterly dissabled and few of her Men remaining unhurt, was by a third, vnfortunately, set on Fire. But He (though he swome well) neglected to save himselfe, as some did, and out of perfect Love to that Worthy Lord (whom for many Yeares he had constantly accompanied in all his Honourable Employments, and in all the Engagements of the former Warre) Dyed with him, at the Age of xxxii; much bewailed of his Father, whom he never offended, and much beloved of All for his knowne Piety, Vertue, Loyalty, Fortitude, and Fidelity.

*Arms:* sculp. Quarterly, three Lions ramp. over all, a Cres. for Diff. surmounted by a Mullet; *Harbord*.

CLEMENT COTTRELL, Esq.  
Eldest Son of St. Charles Cottrell, Knt. M<sup>r</sup>. of the Ceremonies, and his Assistant to have Succeeded in that Office, for which He was very fitt, having a tall handsome Person, a gracefull winning Behavior, and great Naturall Parts, much Improved by Study and by Converse in most Courts of Europe, where firme to the Church of England, He learned not their Vices, but Customes and Languages, understanding Seven, and Speaking Foure of the as his owne, though but xxii Yeares old: Yet not content to serve his King and Country at Home only, his Excesse of Courage, incited by a deepe Sense of Honour, could not be kept from going Volunteere with the Earle of Sandwich, with whome he had been in Spaine, when his Ex<sup>ce</sup>. was there Amb<sup>r</sup>: Extr<sup>y</sup>: & with whome (after having returned unwounded into his Ship from being the First Man that had boarded a Dutch one of LX Guns, and pulled downe the Ensigne of it with his owne Hand) He also perished, vniversally Lamented.

*Arms:* sculp. A Bend betw. three Escallops, a Label of three Points for Diff. *Cottrell*.

Within the recess of the window over the memorials last described, is the Monument of *Lieutenant-General HARGRAVE*, which is, principally, of white marble, and was erected in 1757. This is another of those extraordinary productions of Roubiliac, which shew the vigour of his intellect, the range and grandeur of his ideas, the correctness of his anatomical knowledge, and his unlimited command over the instruments of his art. The subject is 'the Discomfiture of Death by Time, and the Resurrection of the Just on the day of Judgment:' yet complex as this design may appear, it is embodied with the most delightful simplicity and skill. A Group of three figures, ranging pyramidically, a sarcophagus, and standard, and an Angel sounding the last trumpet, whilst hovering in clouds over the stupendous ruins of a falling pyramid, form the whole of this impressive composition. On the left, Death, vanquished and overthrown, his crown tumbled from his brow, is represented clinging, with pertuacious grasp, to his murderous shaft; which Time, wresting from his power, is breaking in twain upon his knee. The scull and bones of the grim Monarch are invested in a light drapery, that preserves the skeleton in the constrained position assigned to it by the Sculptor: who has here exactly imitated every joint and articulation of the human frame. The figure of Time is very finely conceived; and the stern, yet dignified triumph, with which he regards his fallen foe, is most admirably expressed. His wings, grown short and jagged by the "wear of ages," excite the scriptural idea that with the destruction of Death, his own career will for ever terminate. In the centre is the figure of the Deceased, ascending from his tomb at the moment of re-animation; but being still partially enveloped in sepulchral habiliments. His position is inclined: his right arm extending upward, expands the shroud from his body; the weight of which is supported by the left arm, which leans on the verge of the sarcophagus. His countenance, raised toward Heaven, beams with reverential joy; yet mingled with that awful expression of astonishment, which may rationally be supposed to fill the mind at the sublime scene of the Last Day. On the left, the line of the sarcophagus is judiciously broken by a military ensign, which is partly unfolded, and serves to direct the eye to the "cloud-capt," but dissevered pile that composes the back-ground. Every part of this great work is masterly: the execution accords with the grandeur of the conception; the grouping is replete with science; the attitudes are free and natural; and the allegory is fraught with taste, meaning, and sentiment.

#### Inscription:

To the memory of *WILLIAM HARGRAVE*, Esq<sup>r</sup>. Lieutenant General of his Majesty's Forces, Colonel of the Royal English Fusiliers, and Governor of Gibraltar: who, having been 57 Years a Commissioned Officer, died the 21<sup>st</sup> of January 1750-1, aged 79 Years. His Body is interred close to that of his Friend, Lieut: Gen<sup>l</sup>: Fleming, and near to this Monument.

In the next division, is a Monument of a singular, though not unpleasing, character, in commemoration of the Hon. *Lieutenant-Colonel ROGER TOWNSEND*; which was designed by the celebrated architect, Robert Adams, and executed by B. and T. Carter. This brave Officer was the fifth son of the Lady Viscountess Townshend, by whom this memorial was erected, and "was killed by a Cannon Ball, on the 25<sup>th</sup>. of July 1759, in the 28<sup>th</sup>. year of his Age, as he was reconnoitring y<sup>e</sup> French Lines at Ticonderagoe, in North America." Against a pyramid of red-veined marble, forming a back-ground, stand two Indian Warriors, of statuary marble, in the proper costume of their country; who, like Caryatides, sustain a ponderous sarcophagus; which is surmounted by a suit of Roman armour, and other emblems of war, and sculptured with an *alto-relievo* of the deceased, expiring beneath a tree. Both himself and his surrounding band are most absurdly represented in the garb of Roman soldiers; but the execution is spirited: two of the heads have been wantonly broken off. In the distance is a military skirmish, and a view of the fortress of Ticonderoga. Among the minute ornaments, are medals of George the Second, and Third; and in the space between the Indian figures is an inscribed Tablet, recording the fate, heroism, and virtues of the deceased.

*Arms*: sculp. Az. a Chev. Erm. betw. three Escallops, Arg. an Estoile for Diff; *Townshend*.

The Monument of Sir *PALMES FAIRBORNE*, Governor of Tangier, which was designed and executed by John Bushnell, was originally of greater importance than it now appears; it having been ornamented with *relievals* of Moorish Towns, and other sculptures; all which have been long destroyed. Its present form is that of a pedestal, with a kind of dome crowned by a shield of arms and crest: the *Inscription* was written by the Poet Dryden:

Sacred to y<sup>e</sup> immortal memory of Sir *PALMES FAIRBORNE*, K<sup>t</sup>. Governour of *Tanger*, in execution of which command he was mortally wounded by a shot from the Moors then besieging the Town, in y<sup>e</sup> 46 years of his age, Octob. 24<sup>th</sup>. 1680.



Yee sacred reliques which your marble keepe  
 Heere undisturb'd by warrs, in quiet sleepe :  
 Discharge the trust which (when it was below,)  
 Fairborne's undaunted soul did undergoe :  
 And be the town's Palladium from the foe.  
 Alive and dead these walls he will defend :  
 Great actions great examples must attend.  
 The Candian siege his early valour knew ;  
 Where Turkish blood did his Young hands imbrew :  
 From thence returning with deserv'd applause,  
 Against y<sup>e</sup> Moores his well-flesh'd sword he draws,  
 The same the courage, and the same y<sup>e</sup> cause.  
 His youth and age, bis life and death combine :  
 As in some great and regular design,  
 All of a piece, throughout, and all divine.  
 Still nearer beaven his vertue shone more bright,  
 Like rislog flames expanding in their height ;  
 The Martyrs glory crown'd y<sup>e</sup> souldiers fight.  
 More bravely British Generall never fell :  
 Nor Generall's death was 'ere reveng'd so well ;  
 Which his pleas'd eyes beheld before their close  
 Follow'd by thousand Victims of his foes.  
 To his lamented losse for times to come,  
 His pious Widowe consecrates this tomb.

*Arms*: sculp. Within a Bordure Erm. a Hawk, rising, belled, *Fairborne*. *Crest*: a Dexter Hand, armed, holding a Sword, erect, and thereon a Turk's Head, coup'd. *Motto*: *Tutus: si: Fortis*.

Beneath the adjoining arch is the Monument of *Major ANDRE*; whose untimely fate, and heroic conduct when about to suffer death under an ignominious sentence, have conferred great celebrity on his name. He was executed by the Americans, as a Spy, in October 1780; but the unfortunate circumstances which compelled him to assume a disguise, and the high and generous qualities of his soul, occasioned him to be universally commiserated. Even the enemy lamented his fall, although from circumstances of National expediency, they deemed it improper to listen to the terms which were proposed to save him. He was buried in America; but his mouldering relics, after a lapse of thirty years, were disinterred (by permission of the Government) in 1821; and being deposited in a small sarcophagus of wood, were brought to England in a British frigate, and finally inhumed, without ceremony, on the 29th of November, in the same year, within a few yards of his own Monument. His remains now repose in immediate contiguity to those of Henrietta Churchill, the second Duchess of Marlborough,

and in the midst of the ashes of the Godolphins. His Monument was designed by Rob. Adams, and executed by P. M. Van Gelder. It consists of a pedestal and sarcophagus of statuary marble, upon which is a small mourning figure of Britannia, and a couchant Lion; and in front, an *alto-relievo* of the Major going with unshaken fortitude to meet his doom, at the same moment that General Washington sends back the flag of truce which has been sent from the British Army to solicit clemency. This sculpture was wantonly damaged within a short period after it was erected, and several of the heads were broken away. *Inscription*:

Sacred to the Memory of *Major JOHN ANDRE*; who, raised by his Merit at an early period of Life to the rank of Adjutant-General of the British Forces in America, and employed in an important but hazardous Enterprise, fell a Sacrifice to his Zeal for his King and Country, on the 2<sup>nd</sup>. of October A. D. 1780; Aged 29: universally Beloved and esteemed by the Army in which he served, and lamented even by his Foes. His gracious Sovereign King George the Third has caused this Monument to be erected.

Within the recess of the adjacent window is a large mural Monument of different coloured marbles, executed by Hen. Cheere, in 1767, in memory of Sir *JOHN CHARDIN*, Bart. the celebrated Eastern traveller, who died on the 25th of Dec. 1713, in his 70th year. It consists of a framed Tablet, with scrolls, supported by a bracket ornamented with palm-branches, and surmounted by a Globe, grouped with various mathematical instruments. On the Globe is marked the course of the deceased's travels, and immediately over it, is a label inscribed with the motto, "*Nomen sibi fecit cundo*." Against the pyramid which rises behind, is a shield of arms, and pendant festoons of oak-branches. On the tablet is the name of the deceased in large brass letters, gilt; and beneath it is the text "*SOLI DEO GLORIA*:" the word "*Resurgam*" is inscribed upon the bracket.

*Arms*: sculp. and painted. Arg. a Chev. Sab. betw. two Roses in Chief, and a Heathcock in Base, all Prop. *Chardin*.

On the western side of the same recess is a small Tablet, surrounded by scrolls and fruits, in memory of Mrs. *BRIDGET RADLEY*, wife of Charles Radley, Esq. Gentleman Usher, &c. to Charles II. who died on the 20th of November, 1679.

*Arms*: sculp. and painted. Arg. a Chev. Gu. betw. three Adders, coiled, Sab. *Radley*: Imp. Vert, on a Bend indented, Or, three Martlets Sab.

The following INSCRIPTIONS are on Grave-stones in the Nave, commencing from the south

side at the east end: in a few instances, where partial obliterations have occurred, the deficiencies have been supplied from former publications. Many of the Slabs are sculptured with shields of *Arms*; but those only are here noticed which have not already been described in this work.

Depositum GEORGII CHURCHILL, Armigeri: qui obiit viii<sup>to</sup>. Maii, MDCC. *Æt.* LVIII.

Here lyeth y<sup>e</sup> Body of the R<sup>t</sup>. Hun<sup>ble</sup>. ROBERT, Lord CONSTABLE, Vis<sup>t</sup>. Dunbar, who departed this Life, Nov<sup>r</sup>. y<sup>e</sup> 23<sup>d</sup>. Anno Domini 1714; in y<sup>e</sup> 64<sup>th</sup>. year of his Age. Also his second Wife, the R<sup>t</sup>. Hon. DOBOTHY BRUDENELL, Countess of Westmorland, who departed this Life, Jan. the 26, 1739: Aged 91.

THOMAS, Vice-Comes Teviot. Obijt xiv. Januarij, MDCCX. *Ætatis suæ* LX.

Hic depositum est, quod mortale fuit ISAACI NEWTONI.

Here lyes Interr'd the Body of Dame CONSTANCE HARDY, Wife of St. Thomas Hardy, of the Island of Jersey, K<sup>t</sup>. She was Daughter of Henry Hooke, Esq. Lieutenant Governor of Plymouth; and departed this Life, the 28<sup>th</sup>. day of April, 1720; in the 38<sup>th</sup>. year of her age.

Here lyeth the Body of St. THOMAS HARDY, K<sup>t</sup>. Dyed August 16<sup>th</sup>. in the 67<sup>th</sup>. year of his Age, 1732.—Over his *Arms*, which are the same as on his Monument, is the following *Crest*: a Dexter Hand grasping a Dragon's Head, erased.

JOANNIS WOODWARDI, M. D. Prof. Med. Gresham. Reliquiæ H. S. E. Natus Kal. Maii, MDCLXV. Excessit vii Kal. Maij, MDCCXXVIII.

Here lieth MARY GRANGER, Wife of John Granger, Esq<sup>r</sup>. Dyed July 11<sup>th</sup>. 1734. Also the Body of the said JOHN GRANGER, Esq<sup>r</sup>. who died the 29<sup>th</sup>. of February, 1735; aged 75 years.—*Arms*: a Fess betw. two Thistles, *Granger*: Imp. three Goats, saliant.

The Right Hon<sup>ble</sup>. GEORGE WANE, Esq. Field Marshall of his Majesty's Forces, Lieutenant-General of the Ordnance, Colonel of the Third Regiment of Dragoon Guards, Governor of Fort William, Fort Augustus, and Fort George, One of his Majesty's most Hon<sup>ble</sup>. Privy Council, &c. Died March the 14<sup>th</sup>. 1747, aged 75.—*Arms*: a Saltire betw. four Escallops, *Wade*. *Crest*: a Rhinoceros passant. Motto: *Pro Patria*—

Here lieth the Body of Captain CHARLES ABBOTT, of the Royal Regiment of Artillery, who departed this Life the 8<sup>th</sup>. of August, 1793, aged 59 years.

Underneath this Stone, near the Remains of his Uncle,

Major-General Fleming, and his best of Friends, Lieutenant-General Hargrave (to whose Memories he had Erected the two Monuments in the Isle) lies the Body of Sir JOHN FLEMING, of Brompton Park in the County of Middlesex, Baronet; who died Nov<sup>r</sup>. the 5<sup>th</sup>. 1765, aged 61 Years. And underneath the said Stone lies the Body of his Son, HARGRAVE WILLIAM FLEMING (by his Wife Jane Fleming daughter of William Colman, Esq ) who died October 7<sup>th</sup>. 1763; aged 7 years: also his daughter CAT<sup>re</sup>. ELIZ<sup>th</sup>. FLEMING: Ob<sup>t</sup>. 7<sup>th</sup>. July, 1767: aged 10 years.—*Arms*: a Chev. within a Bordure Fleury, an Escutcheon of Ulster, *Fleming*: Imp. a Cross Moline betw. four Mulletts, *Colman*. *Crest*: a Goat's Head, erased. Motto: *Let the Deed shew*.

WILLIAM HARGRAVE, Esq<sup>r</sup>. Lieutenant General of All his Majesty's Forces and Colonel of his Majesty's Royal Regiment of English Fuzileers; having served Fifty-seven Years a Commissioned Officer: Died 21<sup>st</sup>. January 1750; aged Seventy-nine.—*Arms*: a Griffin Sergeant, *Hargrave*. *Crest*: a Buck's Head, erased.

JAMES FLEMING Esq<sup>r</sup>. Major General of All his Majesty's Forces and Colonel of his Majesty's Thirty-sixth Regiment of Foot; having served Forty-four years a Commissioned Officer: died the 17<sup>th</sup>. of March 1750; Aged 68. Miss MARGARET FLEMING, Dau<sup>ty</sup>. of St. J<sup>hn</sup>. Fleming Bar<sup>t</sup>. Died April 17, 1769; aged 7 years.—*Arms*: a Chev. within a Bordure Fleury, *Fleming*. *Crest*: a Goat's Head, erased.

F. Under this Stone, and near the Remains of her first Husband St. John Fleming Bar<sup>t</sup>. lays the Body of the Right Hon<sup>ble</sup> JANE, Baroness Harewood, who died 11<sup>th</sup>. April, 1813; aged 82 years.

Here lies the Body of Captain JOHN STEWART of the Regiment, Son of the late William Stewart, Esq<sup>r</sup>. of Castle Stewart, County of Wigtown Scotland; and of EUPHEMIA MACKENZIE sixth Daughter of the late Lord Fortrose, who departed this life on the 25<sup>th</sup>. of October 1811; aged 56 years.

JOHN WYNYARN, Esq<sup>r</sup>. Lieutenant General of his Majesty's Forces. Died Feb<sup>r</sup>. 22<sup>th</sup>. 1752: aged LXIX.—*Arms*: Pale of Six, in Chief a Lion pass. *Wynyarn*: Imp. an Eagle displayed, with two Heads; on an Inescutcheon a Saltire, charged with a Porcupine. *Crest*: a Goat sejant.

Here lies the Body of GILBERT THORNEBURGH, Esq. Gentleman of the Cellar to the King, who dyed the 6<sup>th</sup>. Day of October, 1677; in the 56<sup>th</sup>. year of his Age. *Mark the Perfect Man, and behold the Upright, for the End of that Man is Peace.* Psalm 37. v. 37.

JOHN SMITH, Esq<sup>r</sup>. late of Beauford buildings. Here also



lyes his Grandson, the Hon<sup>ble</sup>. JOHN BURKE, who dyed the 28<sup>th</sup>. of Decem<sup>br</sup>. 1719: aged three years.

The Right Honorable WILLIAM Lord BLAENEY. Died Sep. 20<sup>th</sup>. 1761; aged 91 years.

Here lyes deposited the Remains of AGNES, the dear Wife, Fellow-travellour, and Constant Companion of Major ALEXANDER HARDINE above 27 years. Obijt 8<sup>vo</sup>. Augusti 1720. Ætat. 42.—*Arms*: in Base a Dexter Arm, embowed, holding a Sword; in Chief two Mullets, *Hardine*: Imp. a Buck trippant.

EDWARD HUSSEY DELAVAL Esq<sup>r</sup>. Died 14<sup>th</sup>. August, 1814; in the 26<sup>th</sup>. year of his age.

Here Lyes the Body of Mrs. CATHERINE HYDE: who Dyed Feb. y<sup>e</sup> 22, 1706.—E. C. Ob. 10 Feb<sup>y</sup>. 1734. On a Banner that was formerly pendant from the adjacent column, were these *Arms*: Az. a Chev. betw. three Lozenges Or, a Mullet for Diff. *Hyde*.

The Hon<sup>ble</sup>. JAMES CHOLMONDELEY, General of his Majesty's Forces, Colonel of the Inniskilling Regiment of Dragoons, and Governor of Chester Castle. Ob<sup>t</sup>. 13<sup>th</sup>. Oct<sup>r</sup>. 1775. Ætatis 68.

Here lie the Mortal Remains of JAMES JOHNSTON, an old Soldier and faithful Subject, who began his Military Career as a *Cornet*, on the 1<sup>st</sup> day of October 1736, and finished it as a *General* of his Majesty's Forces, Governor of the Town of Quebec in the Province of Canada, and Colonel of the 6<sup>th</sup>. or Enniskillen Reg<sup>t</sup>. of Dragoons, on the 13<sup>th</sup>. of December 1797: which day he departed this life at his House at Hampton in the County of Middlesex, in the 77<sup>th</sup>. year of his age.

Here lyes the Body of M<sup>r</sup>. THO. TOMPION, who departed this life the 20<sup>th</sup>. of November, 1713, in the 75<sup>th</sup>. year of his age. Also the body of GEORGE GRAHAM of London, Watch-maker and F. R. S. whose curious Inventions do Honour to y<sup>e</sup> British Genius; whose accurate Performances are y<sup>e</sup> Standard of Mechanic Skill. He died y<sup>e</sup> xvi of November MDCCCLI, in the LXXVIII Year of his Age.

Here lyes the Right Honourable ANN, Countess Dowager of Clanrickard.

Here lyes the Body of Colonel TOMKYNs WARDOUR, who departed this life the xiii February MDCCCLII; aged LXIV. Here also lies the Body of ELIZABETH WARDOUR, the Widow of the above Col. Tomkyns Wardour, who departed this life the 23 day of June 1767: Aged 79.

Here lyes the Body of M<sup>rs</sup>. ANNA SOPHIA WARDOUR, who departed this life y<sup>e</sup> 17<sup>th</sup>. Feb<sup>y</sup>. 1796: Aged 71. Here also lyes the Body of WILLIAM WARDOUR Esq. who departed this life the xvii July, MDCCXLVI. Aged LX.

The Right Honorable MARY HARE, Baroness Ennismore, of Ennismore in the County of Kerry, Ireland: died August 5<sup>th</sup>. 1810. Aged 59 years.

To the Memory of JOHN MILLES Esq<sup>r</sup>. third Son of Christopher Milles, Esq<sup>r</sup>. of Nackington in the County of Kent; and Brother of Richard Milles, Esq<sup>r</sup>. of the above place, and of North Elmham in the County of Norfolk: who died June 6<sup>th</sup>. 1815; aged 76 years.

#### Inscriptions on Gravestones in the North Aisle.

Depositum ANDRÆ STONE Serenis: Regin: Charlot: Thesaurar: Ob: Dec: 16. 1773. Æt. 71. Et THOMÆ STONE. Nat: Ejus Unigenit: ob: 7 Feb. 1767 Æt: 12. Hic Etiam Depositæ sunt Reliquiæ HANNÆ Præfati Andræ Stone Viduæ, Ob: 5 Junii 1782 Æt. 73. In eodem tumulo sepulta jacet SARA MAUVILLAIN, (Suprà memoratæ Hannæ Stone Soror unica) ob. 22<sup>o</sup>. Jan<sup>ri</sup>. 1804 Æt Suæ 91.—*Arms*: three Cinquefoils, a Chief Az. *Stone*: Imp. Guttée, on a Pile Az. three Cinquefoils. Crest: out of a Coronet, a Demi-Griffin, wings displayed.

H. S. E. GEORGIUS STONE, S. T. P. Archiepis: Armachan: Tot: Hih: Prim: et Metrop: Ob. Dec: 19, 1764: Æt. 57.—*Arms*: See of Armagh; Imp. *Stone*, as before.

Honorabilis PHILLIPUS CARTERET. Obijt Mart. xix. MDCCX. Ætatis suæ xix. On the base of the Monument of this Gentleman, which was described in p. 224, are the words 'Cl<sup>dus</sup>. David Eques, Sculpsit.' The Translation of the Sapphic Verses, given in the same page, was not the one intended to have been printed; and is, in consequence, ascribed to the wrong person: that really made by Mr. Cogh is as follows:

#### TIME SPEAKS.

Why, lovely Youth, should all the Nine,  
(The Lovers both of Thee, and Thine)  
With weeping Eyes, and Mournful Strain,  
Of thy untimely Death complain?  
For, were I to dispose thy Fate  
Thy Life had been of longer Date.

Behold! a Debt to Nature paid:  
Roses are nothing when they fade.  
Yet I will here a Statue grow  
And, watchful on thy Ashes, shew  
What to thy Memory I owe.

This Marble shall preserve thy Fame,  
And take Duration from thy Name;  
And tho' thy lov'd Relations mourn,

Yet thou shalt an Example be  
For Learning and for Piety  
To Children yet unborn.

Here Lyeth the Body of MARGARET STRADLING, Wife to Dr. Geo. Stradling, Prebendary of this Church; who died Sept. 19<sup>th</sup>. An<sup>o</sup>. D<sup>o</sup>. 1681. And also the Body of the said GEORGE STRADLING, who departed this Life, April y<sup>e</sup> 18<sup>th</sup>. 1688.

The Rev<sup>d</sup>. SAMUEL SMITH, L. L. D. late Prebendary of this Church, and more than Twenty-four Years Master of Westminster School: who died March 23<sup>d</sup>. 1808; in the 77<sup>th</sup>. Year of his Age. ANNA, his first Wife, who died November 28<sup>th</sup>. 1789; in the 51<sup>st</sup>. year of her age. SUSANNAH, his second Wife, who died March 8<sup>th</sup>. 1792; in the 43<sup>d</sup>. Year of her Age. JOHN, his Son, by his second Wife, who died an Infant, June 29<sup>th</sup>. 1792.

Here lie the Remains of Gen<sup>l</sup>. STAATS LONG MORRIS, who died 2<sup>nd</sup>. April, 1800, Aged 70. Also Mrs. JANE MORRIS, Widow of the above; who died 15<sup>th</sup>. March, 1801; Aged 52.

Here Lye Interred the Bodies of ROBERT and RICHARD CHOLMONDELEY, Sonns to the Right Hon<sup>ble</sup>. Robert Lord Cholmondeley, 1680.

Here Lyes the Body of EDWARD HERBERT, of Swanzey in y<sup>e</sup> County of Glamorgan, Esq<sup>r</sup>. He Dyed Sep<sup>r</sup>. the 18<sup>th</sup>. 1715; in the 23<sup>d</sup>. Year of his Age.—*Arms*: same as on his monument.—*Crest*: a Dexter Hand, holding a Boar's Head, coup'd, on a Sword.

O Rare BEN JOHNSON.

ELIZABETH MECK, the second Wife of Anthony Meek, Esq<sup>r</sup>. Dyed y<sup>e</sup> 16<sup>th</sup>. of Feb. 1711.—*Arms*: On a Branch, slipped, a Parrot, *Meek*: Imp. three Crescents, on a Canton a Heart.

ELIZABETH MECK, the Wife of Anthony Meek, Esq<sup>r</sup>. Departed this Life Novem. y<sup>e</sup> 20<sup>th</sup>. 1695: in y<sup>e</sup> 31<sup>st</sup>. Year of her Age.—*Arms*: *Meek*; Imp. a Lion Ramp. Regardant; *Price*.

H. S. E. ADRIA LUCY, filia Edvardi Lucy, (ex antiquâ et nobili Luciorum familiâ, in Comitatu Warwicensi) et Mariæ Mayers, Londinensis, ac neptis Marthæ Price, quæ juxta jacet, Virgo sexdecennis. Obijt xix die Junii, A. D. MDCLXXXI. *Arms*: three Lucies hauriant, *Lucy*: Imp. a Ship; *Mayers*.

Here Lyeth the Body of MARTHA, the Wife of Gervase Price, Esq<sup>r</sup>. Serjeant of the Office of Trumpets to King Charles the Second, and Gentleman of his Bowes, &c. She dyed the VII Day of April, MDCLXXVIII; in the XXXVIII<sup>th</sup>. Yeare of her Age.

Here Lyeth the Body of GERVAZE PRICE, Esq<sup>r</sup>. near his

Wife Martha, whom he Followed out of this Life, the 11 of September 1687: in the 59 Year of his Age.

JACOBUS EGERTON, Armiger. Obijt Apr. 13<sup>o</sup>. An<sup>o</sup>. Do. 1687. *Ætatis suæ* 9½.

The Hon. ELIZABETH EGERTON, Eldest Daughter and Coheire of Henry Murray, Esq. by Annæ, Viscountess Banning, Relick of Randolph Egerton, Esq<sup>r</sup>. and now Wife of the Hon. Charles Egerton, Esq<sup>r</sup>. 4<sup>th</sup>. Son of John, Earle of Bridgewater. She departed this Life the 30<sup>th</sup>. of January, 1712.

RANDOLPH EGERTON, of Betley, in Staffordshire, Esq<sup>r</sup>. Major Gen<sup>l</sup>. of Horse to King Charles the first, & Eldest Lieutenant & Lieutenant Colonell of his Majestie Charles the Second owne Troop of Guards, under the command of his Grace, James Duke of Monmouth: first married to Penélope daughter of the Right Hon<sup>ble</sup>. Robert Viscount Kilmurray, of the Kingdome of Ireland, and now to Eliz. daughter and Heyre of Henry Murray Esq<sup>r</sup>. (one of the Gentlemen of his Majesties bedchamber to King Charles the first) by Anne Viscountess Banning. Obijt 20 Octobris 1681.—*Arms*: a Fess Erm. betw. three Pheons, *Egerton*: on an Inescutcheon, Quarterly of Four, viz. 1st and 4th, two Bars, on each as many Escallops: 2d and 3d, three Mulletts, within a double Tressure, Fleury, *Murray*. *Crest*: a Plume of five Ostrich Feathers. Motto: *Supra spem spero*.

Inscriptions on Gravestones in the South Aisle.

ANN, Lady Morland: 22 Febr. 1679-80.

Hic sepultum est MICHAEL EVANS, A. M. Hujus Ecclesiæ Prebendarius et Sub-decanus. Obijt die—Augusti, MDCCXXXII. *Ætatis suæ* LXXXVIII.

Here lieth interr'd the Body of the Hon. Coll. JOHN DAVIS, Esq<sup>r</sup>. late President in his Majesties Councill in the Island of St. Christopher. He died the 19 of Dec<sup>r</sup>. 1725: aged 63 years.

CAROLINE, Lady Moreland, 1674.

Here lies the Body of JOHN VAN YZENDOORN Esq<sup>r</sup>. only Son of Andrew Van Yzendoorn Esq<sup>r</sup>. of Mount Row, Lambeth; who departed this Life March the 11<sup>th</sup>. 1807: in the 25<sup>th</sup>. Year of his Age. Also the Body of the said ANDREW VAN YZENDOORN, Esq<sup>r</sup>. who died January 30<sup>th</sup>. 1811, aged 66 years.

HENRY WHARTON, A. M. Obijt 5 Martii A. D. 1694.

Here Lieth the Body of LUMLEY ROBINSON, Baronett: who departed this Life June y<sup>e</sup> 6, 1684.



*Monuments in the South Aisle of the Choir.*

The Monuments in this aisle are ranged in the following order; commencing with the first on the north side, on entering from the nave.

An altar Monument of white marble, erected against the wainscoting of the Organ gallery, records the untimely fate of THOMAS THYNN, Esq. who was shot in his own carriage at the end of the Haymarket, near Pall-Mall, in February, 1682. The murder was perpetrated by three hired assassins, at the instigation of Count Koningsmarck. This notorious villain had been introduced to the deceased's Lady (Elizabeth, Countess of Ogle), at the Court of Hanover, and was led to project the crime in the hope of obtaining her hand in marriage. In this, however, he was disappointed, the Lady choosing for her third husband, Charles, the proud Duke of Somerset: she was the heiress of the illustrious house of Percy, and had the singular fate of being thrice wedded ere she attained the age of seventeen. To her first husband, the Earl of Ogle, she had been betrothed in her infancy, but was left a widow before consummation: she was next married to Mr. Thynn, but being still young, he was prevailed on by her mother, to suffer her to travel awhile before he bedded her; and during that period, she became known to the Count, through whose criminal passion she was again left a virgin-widow. The immediate perpetrators of the murder were brought to condign punishment by the exertions of William, Lord Cavendish, (afterward the first Duke of Devonshire) the zealous friend of the deceased; and the Count himself was tried as their abettor, but "acquitted by a Jury possessed, or rather prepared, in favour of him." So fully, however, was Lord Cavendish convinced of his guilt, that he resolved to challenge him to single combat, agreeably to our ancient laws in appeals of murder; but the Count's sudden flight prevented any further proceedings. The Monument, though defective in parts, is not unhand-some: it consists of an elevated basement, or pedestal, upon which is a Statue of the deceased, in a languid position, and in loose drapery. At his feet is a winged Boy, or Genius, pointing to an inscribed Tablet, which forms the back-ground, and is surmounted by a circular pediment, crowned by an urn, and ornamented with a flowing curtain. In front of the pedestal is an *alto-relievo* representation of the murder: the three assassins are on horseback; two of them are securing the horses and servants, whilst the other is shooting the deceased in his coach. *Inscription:*

THOMAS THYNN, of Long-Leate in Com. Wilts, Esq.

who was Barbarously Murdered on Sunday the 12<sup>th</sup>. of February 1682.

*Arms:* painted. Barry of Ten, Or and Sab. *Thynn:* Imp. Arg. a Lion ramp. Tail nowed Gu. *Eynes.*

The Inscription originally intended for this Monument, but the insertion of which was interdicted, either from political or party motives, was as follows:

Juxta hoc Marmor, immaturo fato Extinctus, jacet THOMAS THYNN, de Long-Leate, in Agro Wiltoniensi, Armiger; Vir, illustri generi haud dispar, cui magnas facultates familia, majorem animum Natura dederat, Religionem à Romanensium corruptelis vindicatam, et jura Patriæ, ac Civium Libertatem, non semel suæ fidei à Comprovincialibus commissa, nec minus Majestatem Imperii Britannici, summo studio coluit et propugnavit. Uxorem duxit, Elizabetham, Comitissam de Ogle, Antiquissimæ ut et Illustrissimæ Familiæ de Peirey, Northumbriæ Comitum, Filiam & Heredem unicam. Hinc illæ Lacrymæ, summæ Felicitatis summâ invidiâ semper est comes, in unius Caput conjurarunt Germanus, Suecus, et Polonus, Nomina Marmore, indigna: quorum, duo erant è satellitis Caroli, Comititis de Conningsmarke, heu! quam nefarium scelus moliebantur Homines ad vim, et cædem delecti. Cui Patrando unus non suffecerat populus, tres Armata, equis insidentes, et tenebris cooperti, unicum inermem, Curru sedentem, et nihil mali suspicantem, Quatuorque plumbeis adoriuntur globis in viscera dispoſitis, totidem emigranti Animæ exitus aperuere. Sed Scelus a tergo sequitur Vindicta, sicarii non sine numine deprehensi manifesti criminis, quod Germanus jusset, Polonus exequabatur, in subsidii collato Sueco, Damnati laqueo omnes periire. Quin et ipse Comes de Conningsmarke, Sceleris non solum ut conscius sed et author postulatus: et à turpi fugâ retractus, capitis judicium subiit: verum Juratorum suffragiis crimine solutus evasit; in Quem tamen ex reis duo ad mortem usque facinus rejecerunt, tertius silere maluit.

A neat mural Monument, by the younger Bacon, on which is sculptured an urn, with a wreath, a cannon, and a sword, grouped beneath it, is thus inscribed:

Sacred to the Memory of General Sir THOMAS TRIGGE, Knight of the most honorable Order of the Bath, Lieutenant-General of the Ordnance, and Colonel of the 44th Regiment of Foot: who spent a long life in active Service, and enjoyed the uniform Approbation of his Sovereign, and of his Country, to his latest hour. He began his Career as Ensign in the 12th Regiment; served during the Seven Years War in Germany; was present at the Battles of Minden, Fellinghausen, Williams-

dahl, and others. He commanded the same Regiment during the whole of the Memorable Defence of Gibraltar, and was afterwards many years Lieutenant-Governor of that Fortress. While Commander in Chief in the West Indies, he captured Surinam and various Islands; and for his Services was made K. B. He lived respected and beloved, and departed this Life in his 72<sup>nd</sup>. year, on the 11<sup>th</sup>. of January, 1814.

The Monument of THOMAS OWEN, Esq. who was a Justice of the Common Pleas in the reign of Queen Elizabeth, consists of an extended basement, on which lies an alabaster figure of the deceased, in his robes, between two Corinthian columns, supporting an entablature of the same order. Beneath the entablature is a shallow semi-circular arch, at the back of which is an inscribed tablet, surrounded by various emblems of the briefness of life: among these are two small figures, in niches, of naked boys; one of whom is blowing bubbles, and the other treading upon a scull. This memorial has been sumptuously gilt and painted.

*Inscription:*

Deo Trino, et vni Sacrvm. Secvndvm Christi Redemptoris adventv' sub hoc Tvmvlo expectat THOMAS OWEN, Arm: Filius Richardi Owen ex Mariâ alterâ Filiâ, & Hærede Thomæ Oteley de Comitatu Salopiæ Arm: qui ab adolescentiâ Studijs Jvris Mvncipalis Angliæ innvtritus, ita indvstriâ, ingenio, et jvdicio claruit, vt primvm electvs fverit Dōæ Reginæ Elizab. Serviens ad Legem, inde in confessvm Jvsticiariorv' Commvni Placitorvm cooptatvs. Ioter qvos cvm qvinq.' Annos singlari Integritatis, Æqvitatib. et Prvdentiæ laude sedisset, et ex Sara, Vxore charissimâ, Filiâ et vnâ Hærede Hvmfredi Baskerville, qvinq.' Filios, et totidem Filias svcepisset, (Aliciâ fideli Vxore secundâ svperstite,) piè in Christo obdormivit xxi die Decemb: Año Salvts M. D. xcviij. Rogervs Owen Filius mæstissimvs Patri optimo et charissimo, officiosæ Pietatis, & Memoræ ergo hoc Monvmentv' posvit.

On the basement are these sentences:

Jvstorvm Animæ in manv Dei svnt.

Spes vermis et Ego.

*Arms:* the following bearings are recorded to have been originally on this Monument, but the shield containing them has long been removed. Quarterly of Twelve, viz. 1. Arg. a Lion ramp. and a Canton, Sab. Owen. 2. Arg. a Cross Patonce Sab. betw. four Cornish Choughs Prop. a Chief Az. 3. Gu. six Fleurs de Lis Arg. 4. Arg. on a Bend Az. three Garbs Or. 5. Arg. a Chev. Gu. betw. three Scorpions, crested, Sab. 6. Gu. an Eagle displayed, with two Heads, Or. 7. —three Barrulets, and in Chief three Griffins' Heads, erased, Or. 8. Gu. three Birds, each perched on the Stump of a Tree, erased, Arg. 9. Arg. a Fess betw. three Birds in Chief and one in Base, Sab. 10. Arg. a Chev. betw. three Talbots passant, Sab. 11. Gu. a Fleur de Lis Or. 12. Az. a Fess betw. six Cross Croslets, fitchée, Or.

Within a circular niche, near the last Monument, is a very excellent Bust, by Flaxman, of the celebrated Corsican Chief, PASQUALE DE PAOLI; having the following *Inscription* beneath it:

D. O. M. To the Memory of PASQUALE DE PAOLI, one of the most eminent and most illustrious Characters of the age in which he lived. He was born at Rostino, in Corsica, April the 5<sup>th</sup>. 1725; was unanimously chosen at the age of thirty, Supreme Head of that Island; and died, in this Metropolis, Feb<sup>y</sup>. the 5<sup>th</sup>. 1807; aged 82 Years. The early and better part of his Life he devoted to the Cause of Liberty; nobly maintaining it against the usurpation of Genoese and French Tyranny, by his many splendid Atchievements, his useful and benevolent Institutions, his patriotic and public Zeal, manifested upon every occasion. He, amongst the few who have merited so Glorious a Title, most justly deserved to be hailed 'the Father of his Country.' Being obliged, by the superior force of his Enemies, to retire from Corsica, he sought refuge in this Land of Liberty; and was here most graciously received (amidst the general Applause of a magnanimous Nation) into the Protection of his Majesty King George the Third: by whose fostering hand and munificence, he not only obtained a safe and honorable Asylum, but was enabled, during the remainder of his days, to enjoy the Society of his Friends and faithful Followers, in affluent and dignified Retirement. He expressed to the last moment of his Life, the most grateful sense of his Majesty's paternal goodness towards him, praying for the preservation of his sacred Person, and the prosperity of his Dominions.

*Arms:* sculp. A Dexter Hand holding a Sword, Paoli.

The Memory of JAMES KENDALL, Esq. who was a Member of several Parliaments in the reigns of James II, and William III, (by the latter of whom, after being five years Governor of Barbadoes, he was appointed a Commissioner of the Admiralty) is preserved by an inscribed Tablet, affixed to one of the large columns: he died in his 61<sup>st</sup> year, on the 10<sup>th</sup> of July, 1708. At the bottom of the tablet is a winged scull, at the sides are chernbs and scroll-work, and at the top is a shield of arms.

*Arms:* sculp. and painted. Arg. a Chev. Sab. betw. three Dolphins, naiant, Prop. Kendall.

The mural Monument of Dame GRACE GETHIN is a composition from the Ionic order, executed with different coloured marbles. In the centre, under a pediment, supported by two columns, standing on brackets, is a Statue of the deceased, kneeling between two angels, who hold a crown and a chaplet over her head. On the cornice is a funeral urn, surmounted by a shield of



arms; and at the sides, on the scrolls of the pediment, are two small figures of reclining females.

*Inscription:*

To the Pious memory of *Dame GRACE GETHIN*, Wife of *Sr. Richard Gethin*, of Gethin Grott in Ireland, Bar. Daught<sup>er</sup>. of *Sr. George Nortoo* & Grand-Daught<sup>er</sup>. of *Sr. George Norton*, K<sup>t</sup>. & Great Grand-Daught<sup>er</sup>. of *Sr. Will. Owen* of Salop, *Sr. Tho: Freak* of Dorset, & *Sr. Tbo: Culpeper* of Kent, K<sup>t</sup>. who being adorn'd with all Graces and perfections of mind & body crow'd them all w<sup>th</sup>. exemplary patience and humility; and haveing y<sup>e</sup> day before her death most devoutly received y<sup>e</sup> Holy Com<sup>u</sup>nion, w<sup>th</sup>. she said she would not have omitted for ten Thousad worlds, she plainly evidenced ber sure and certain hope of future Bliss: and thus continuog sensible to the last, she resigned her pious Soul to God, in fervent transports of Spiritual Joy and Comfort for her neer approach to the Heavenly Glory.

Obijt 11<sup>th</sup>. Octo<sup>b</sup>. in the year  $\begin{cases} \text{of her age 21,} \\ \text{of our Lord 1697.} \end{cases}$

Her dear and disconsolate Parents, for a lasting memorial of this ber Godly and blessed end, have erected this Monument; She being y<sup>e</sup> last of their Issue.

Also lieth near this place ioterr'd, *George & Elizabeth NORTON*, Children of *Sr. George Norton* K<sup>t</sup>. by his Wife, *Dame Frances Norton*, both of them dying young, in the year.

*Arms:* sculp. and painted. On four shields, viz. 1. Vert, a Buck, springant, Arg. attired and crowned Or, an Escutcheon of Pretence for *Norton*, and another of Ulster; *Gethin:* Imp. *Norton*; namely, Or, two Bars Gu. on a Chief Az. an Escutcheon Erm. 2. Arg. on a Bend betw. two Lions ramp. Sab. three Escallops Or, *Owen*. 3. In a Lozenge: Quarterly, *Norton* and *Owen*. 4. Quarterly as the last, Imp. Sab. two Bars, and in Chief, three Mulletts Or, *Freak*.

Another mural Monument of white and variegated marbles records the memory of two sisters, namely, *ELIZABETH FREKE* and *JUDITH AUSTIN*, who are represented by Medallions, sculptured, in *alto-relievo*, near the outer sides of two Corinthian columns which support the pediment. On a tablet between the columns is the following *Inscription*:

Near this place lyes all that is mortal of *ELIZABETH* and *JUDITH*, daughters of *Ralph FREKE*, of Hannington in Wiltshire, Esq: by *Cecilia* bis Wife, Daughter of *Sr. Thomas Colepeper*, of Hollingbourn in Kent. *Elizabeth* was marry'd to *Piercy FREKE*, of West-Bilney in Norfolk, Esq. and was y<sup>e</sup> Mother of *Sr. Ralph Freke*, Bar. dec<sup>d</sup>. the Father of a Flourishing Posterity there. She was of excellent life, frugal to be Munificent, a lively Christian Pattern of Charity and self-denial. She dyed April 7<sup>th</sup>. 1714; aged 69 years. *Judith* was the wife of *Robert AUSTIN*, of Tenterden in Kent, Esq. and y<sup>e</sup>

mother of a very considerable and hopefull family in that County. She dyed y<sup>e</sup> 19<sup>th</sup>. May 1716: aged 64 years. They were Both great Examples to theyr Sex; the Best of Daughters, the Best of wives, and the Best of mothers. *Frances*, Lady *Norton*, widdow of *Sr. George Norton*, of Abbots Leigh, in Somersetshire, theyr mournfull sister, has in the year of our Lord 1718, erected this monument of her Love, and recommends the Imitation of the Virtue of her dear sisters to theyr Descendants for ever. W<sup>ch</sup> said Lady *Norton* has ordered by her Will, her Executor to bury her near this place, by her daughter Lady *Gethin's* Monument.

*Arms:* painted. Upper shield, a Lozenge: Sab. two Bars, and in Chief three Mulletts Or, *Freke*; Imp. *Freke*. Lower shield: Or, a Chev. Gu. betw. three Lions' Gambs, erased, Sab. *Austin*; Imp. *Freke*.

*Sir THOMAS RICHARDSON*, Knt. who after being Speaker of the House of Commons, and a Judge of the Common Pleas, was made Lord Chief Justice of England by Charles I., is commemorated by a metal Bust, placed within an oval niche, under a canopy of black marble. He is represented in his hat and robes, with a collar of SS's (now broken) and a thick ruff, closely plaited. The sub-structure is a pedestal and sarcophagus: on the base are the words, "*Huber le suevr, Regis sculp. Faciebat, 1635.*" On an oval tablet of copper, in front of the sarcophagus, is this *Inscription*:

DEO. O. M. THOMÆ RICHARDSONI Icenī Equitis Av-rati, hūmanvm depositvm, ille Jvris Mvnicip. omnes gradvs exemplavit; Conventvs tertii Ordinis ann. Jacobi Regis XXI et XXII, Prolocvtr extitit. Fori Civilis (Commvniū Placitorvm vocant) Svpremvū Magistratvm qvinqven. gessit, ad svmmvm tandem primariū per Angliam Jvdicis Tribvnm à Rege Carolo erectvs; Expiravit aono ætatis LXVI: salvtis CIODCXXXIV. Thomas Richardson Fil. vnicvs Eqves Av. Baro Scotiæ designatvs, Patri incomparabili Posuit.

On an altar Tomb of alabaster, the front of which is divided, by pilasters, into three compartments, containing inscriptions and shields of arms, is the recumbent figure of *WILLIAM THYNNE*, Esq. a brave soldier and traveller, who was brother to *Sir John Thynne*, Knt. ancestor of the Thynnes of Long-Leat, in Wiltshire, by whom a splendid fortune was acquired in the employ of the Protector Somerset, temp. Edw. VI. The deceased is represented in a complete suit of plate armour, but without his helmet, lying upon a mat. He was made Receiver of the Marches by Henry VIII, in the year 1546; and having much distinguished himself in the Scotch wars, spent his latter days in re-

tirement and devotion. Both the statue and the tomb have been richly gilt and painted.

*Inscriptions:*

Memoriæ Sacrum. Hic situs est GVLIELMVS THYNNE, Armiger; Frater Jōannis Thynne, Equitis Avrati, ex Antiquâ Botteviliorvm Familiâ oriundvs, qvi in adolescentiâ magnam Evropæ partem perlustravit, in prælio ad Myscelborrow Eqves cataphractva contra Scotos pugnavit, et tandem ætate confectvs placidè in Domino obdormivit die XIII Martii 1584. Joānes Chamberlayn de Prestbvry, Armiger, charissimo affini hoc Monumentvm Posvit.

Dies Mortis Æternæ Vitæ natalis est.

Christvs mihi Vita, et Mors mihi Lvcvrm. ad Philip Cap. 1°.

*Arms:* sculp. and painted. On three shields, viz. 1. Quarterly of Four, viz. 1st and 4th, Barry of Ten, and Sab. Or *Thynne*: 2d and 3d, Arg. a Lion ramp. Tail nowed, Gu. *Eynes*. Crest: a Rein-Deer, tripping, Or. 2. Same arms, Imp. Or, on a Fess Gu. three Bezants, in Chief a Greyhound, courant, Sah. 3. *Thynne*, quartering *Eynes*.

On the south side of this aisle are the following Memorials, commencing with that of *Admiral HARRISON* over the doorway, which opens to the eastern walk of the Cloisters, and proceeding westward. This Monument consists of three inscribed tablets of white marble, filling as many large quatrefoils within circles.

*Inscription and Mottoes:*

*Deus portus meus et refugium.*

Near this spot lies Buried Rear-Admiral JOHN HARRISON, son of Captain Robert Harrison, who educated him from his Infancy in the Navy, having himself served in it forty Years. He was Captain of the *Namur*, the Ship of Admiral Sir George Pocock, in several successful Engagements with the French Fleet, commanded by Monsieur D'Aché, in one of which he was wounded. He conducted, under the same British Admiral, the Armament against the Havannah, and brought the Fleet and Treasure safe to England. In consequence of excessive Fatigue, soon after his return, he lost the use of one side by a Paralytic Stroke, and remained helpless Twenty-eight Years. He was firm in Action, prudent in Conduct, polished in Society, generous and humane in a Profession, and upon an Element, where Human Virtue is of the most rigid Kind, and Human Nature most severely tried: his Modesty was equal to his Virtues. He died the 15th of October, 1791; aged sixty-nine Years.

*Deus monstravit miracula sua in profundis.*

On the east side of the doorway is a neat Monument, designed by Ja. Gibbs, in memory of

SOPHIA FAIRHOLM, Marchioness of Annandale, and daughter and sole heiress of John Fairholm, Esq. of Craigie-Hall, in Stirlingshire. It consists of a basement and pedestal, supporting a small sarcophagus, under an angular pediment surmounted by a shield of arms. *Inscriptions:*

Æternæ Memoriæ Sacrum; Lectissimæ Matronæ D: SOPHIA FAIRHOLM, Annandiæ Marchionissæ, Scotia ortæ; cujus ingenij morumq. elegantia cum eximia corporis forma certabat; Matris, Uxorisq. laudibus inclytæ, tam diligentis autem Matris-familias, ut ohlatam rerum domesticarum molem animo virili et negotijs pari sustinuerit: Tot denique virtutibus ornata, ut vitam summâ omnium cum admiratione, morte omnibus deploratâ, finiverit. Monumentum hoc, qualecunq. pietatis gratiq. animi indicium, mæroris posuit Jac. Jo. fil. na. max. Annandiæ Marchio. Obijt 13<sup>o</sup>. Dec. Anno Dñi. 1716. Ætatis 49.

Hic etiam jussu ejusdem Marchionis reconditæ sunt reliquæ D. GULIELMI JOHNSTONE fratris sui charissimi, et filij natu secundi dictæ Marchionissæ; qui obijt 24<sup>o</sup>. Dec. 1721. Anno Ætatis 26.

Near this place is also interr'd JAMES, Marquis of Annandale, a Nobleman of great Parts and many excellent Qualities; who died at Naples 21<sup>st</sup> Feb<sup>y</sup>. 1730.

*Arms:* cast in lead, and gilt. Under a Marquis's Coronet: Quarterly of Four, viz. 1st and 4th, a Saltire, in Chief three Woolpacks, *Johnstone*: 2d and 3d, an Anchor, *Fairholm*. Supporters: on the Dexter side a Lion, crowned; on the Sinister, a Horse bridled and saddled. Motto: *Nunquam non paratus*.

On the west side of the same doorway is a small oval Tablet, crowned by a shield of arms, and ornamented with pendant foliage, inscribed as follows:

Near these Steps Lieth the Body of M<sup>rs</sup>. ANNE WEMYSS, daughter of D<sup>r</sup>. Lodowick Wemyss (some time Prebendary of this Cathedral) and of Mrs. Jane Bargrave his Wife. Who departed this Life the Nineteenth of December, in the Sixty Seventh year of her Age: 1698.

*Arms:* painted. In a Lozenge: Quarterly of Four, viz. 1st and 4th, Arg. a Lion ramp. within a Bordure, Gu. *Wemyss*: 2d and 3d, Arg. a Lion ramp. Sab. *Bargrave*.

On a neat Tablet, beneath the last memorial, surmounted by the family Crest within a laurel wreath, and having a shield of arms at bottom, is the following *Inscription*:

To the Memory of WILLIAM DALRYMPLE, Midshipman, Eldest son of Sir John Dalrymple, Baronet, one of the Barons of Exchequer in Scotland, & of Elizabeth Hamilton Macgill, Representative of the Viscounts of Oxford.—Who, though heir of ample estates, preferred to a life of indolence and plea-



sure the toilsome and perilous profession of a Seaman, when his Country was in danger. At the age of eighteen he was kill'd, off the coast of Virginia, in a desperate Engagement, in which Captain Salter, in the Santa Margareta, took the Amazone, a French ship of superior force, almost in sight of the Enemy's fleet; receiving, in the Public despatches of his skilful and generous Commander, the honorable testimony that, "he was a worthy and deserving Youth, who, had he lived, would have been an Ornament to his Profession;" and leaving to his once happy Parents, in whose fond eyes he appeared to promise whatever could be expected from Genius, Spirit, and the best gift of God, a kind and melting Heart, the endearing remembrance of his virtues. Father of All! grant to the prayers of a Father and Mother, that their surviving Children may imitate the qualities of such a Brother; and that there may never be wanting to the British youth, the spirit to pursue that line of Public honor which he marked out for himself and for them. Obliit 29th July, 1782.

*Arms:* sculp. Quarterly of Four, viz. 1st and 4th, a Saltire Lozengée betw. three Water Bougets, *Dalrymple*; 2d and 3d, a Cross Moline betw. four Escallops: over all, on an Escutcheon of Pretence, Quarterly of Four, viz. 1st and 4th, within a Bordure three Cinquefoils; 2d and 3d, three Martlets, *Macgill*. Supporters: a Lion and a Bull. Motto: *Firm*. Crest: out of a Viscount's Coronet, on a Torse, a Rock.

The memory of Sir JOHN BURLAND, Knt. is preserved by a profile Medallion of statuary marble, affixed to a small pyramid of black marble, and having behind it the Caduceus and the Scales, in allusion to his Eloquence and his Justice.

*Inscription:*

Near this Place are deposited the Remains of the Hon<sup>ble</sup>. Sir JOHN BURLAND Knt. L. L. D. one of the Barons of his Majesty's Court of Exchequer. As a Man, valued and beloved; as a Judge, honoured and revered. He died suddenly; on the 29th of Febr. 1776, aged fifty-one Years; having left one Son by his Lady Lætitia, the only Daughter of William Berkeley Portman Esq. of Orchard Portman and Pylle in the County of Somerset, and Ann his Wife, only Daughter of Sir Edward Seymour, of Maiden-Bradley, in the County of Wilts, Bart. formerly Speaker of the House of Commons.

The Monument of that brave officer, Sir CLOUDESLEY SHOVELL, Knt. who by his abilities and skill raised himself from a very humble station to the rank of Rear-Admiral of Great Britain, is an inelegant, though costly, structure, of various coloured marbles. It consists of an extended basement, upon which, between two Corinthian columns and as many pilasters on each side, is a clumsy marble figure of the deceased, reclining on a sarcophagus, under a dome-like canopy, surmounted by his crest, and having drapery, pendant

in festoons, below. He is absurdly habited in Roman armour, partly covered by a large mantle, which is fastened by a fibula on his right shoulder, and wrapped over his legs and thighs: to complete the extravagance of this costume, he has on a huge perriwig with flowing curls. Two small figures of winged Boys, or Genii, holding shields of arms, are seated on the cornice over the pillars; and they had formerly trumpets, which have long been destroyed. Within the central pannel of the basement, is sculptured a large bas-relief of the Association, the Admiral's ship, striking on the rocks of Scilly (called *the Bishop and his Clerks*), together with several others of his Fleet which were wrecked at the same time: the side pannels contain corresponding groups of various Naval trophies.

*Inscription:*

S<sup>r</sup>. CLOUDESLEY SHOVELL Knt. Rear Admirall of Great Britain, and Admirall and Commander in Chief of the Fleet: the just rewards of his long and faithfull Services. He was Deservedly beloved of his COUNTRY, and Esteem'd, tho' dreaded, by the Enemy, who had often experienced his Conduct and Courage. Being Shipwreckt on the Rocks of Scilly, in his Voyage from Thoulon, the 22<sup>d</sup>. of October 1707, at Night, in the 57<sup>th</sup>. Year of his Age; his fate was lamented by All, but Especially the Sea-faring part of the Nation, to whom he was a generous Patron and a worthy Example. His Body was flung on the shoar, and buried with others in the sands; but, being soon after taken up, was placed under this Monument; which his Royall Mistress has caus'd to be Erected, to Commemorate his Steady Loyalty and Extraordinary Vertues.

*Arms:* painted. Dexter side: Gu. a Chev. Erm. in Chief, two Crescents Arg. in Base, a Fleur de Lis, Or, *Shovell*. Sinister side, *Shovell*, Imp. Gu. a Chev. Erm. betw. three Garbs Or. Crest: out of a Naval Crown a Demi-Lion ramp. Gu. holding a Crescent Arg.

A small mural Monument of white and variegated marbles, executed by R. Hayward, records the virtues and disastrous fate of WILLIAM WRAGG, Esq. of South Carolina; who, being compelled, through his inflexible loyalty, to leave "his distressed family and ample fortune," was ship-wrecked and drowned on the Dutch coast, in his passage to England by way of Amsterdam, on the 3d of September, 1777. This memorial, which was erected at the expense of his surviving Sister, consists of an inscribed tablet, surmounted by a sarcophagus, on which is leaning a female figure in a mournful attitude: in front of the sarcophagus is a bas-relief of the Shipwreck of the deceased, with a Church and Village in the distance, and surrounding ornaments of Dolphins, Shells, Neptune on a Sea-Horse, and Bacchus on a Lion: the background is a pyramid.

The Monument of the learned and Reverend Dr. THOMAS KNIPE, who was a Prebendary of this Church, and Head Master of Westminster School for sixteen years, consists of a long Tablet between two Doric pilasters, fluted, supporting an entablature of the same Order, upon which is an urn.

*Inscription:*

THOMAS KNIPE, S. T. P. Hujusce Ecclesiae Præbendarius, in Claustorum parte huic marmori oppositâ Reliquias suas jacere voluit, ubi Uxorem Annam, cum quinque ex eadem Liberis, tumulaverat. In Scholâ Regiâ Westmonasteriensi per quinquaginta annos promovendæ pietati bonisq. literis elaboravit; per sedecim eidem Archididascalus præfuit: quam Provinciam, et egregijs Doctrinæ subsidijs Instructus, et indefessâ Industria Usus, et humanissimâ suavitate Conditus, Felicissimè administravit; et Juvenes optimis disciplinis institutos in utramq. Academiam emisit, multos, qui Ecclesiae et Reipublicae Ornamento jam sunt; plures, qui in candem indies spem succrescunt. His insuper Laudibus cæteras, quæ virum bonum commendant, Virtutes, Sanctimoniam, Liberalitatem, Comitatem, Benevolentiam, Candorem, Fidem, et propensam in Egenos Benignitatem addiderat. Firmam valetudinem propectamq. ætatem alienis omnino commodiis impendit, donec ingruenti morbo paulatim cederet, quo pertinacius tandem urgente, Pauperibus, Discipulis, Amicis, Nepotibus, Conjugi desideratissimus: obiit 8<sup>o</sup>. Idus Aug: Anno Domini 1711; Ætat 73. Marito Charissimo Alicia, Lectissima Fæmina, Secundis illi Nuptijs conjuncta, hoc Monumentum mæstissima Posuit, in eodem Tunulo et suos aliquando cineres, depositura.

*Arms:* painted. *Knipe*, Imp. his two Wives, viz. 1. Gu. a Talbot pass. Arg. 2. Gu. two Bars, and in Chief three Wolves' Heads, coupéd, all Arg. an Escutcheon of Pretence as 1, *Knipe*. 3. Gu. three Bars, dancette, Or. *Crest:* a Talbot pass. Arg.

Beneath the last monument is the following more recent *Inscription*, for two individuals of the same family.

In Memory of Two Brothers, who both died in the Service of their Country. *Capt<sup>n</sup>. JOHN KNIPE*, 90<sup>th</sup>. Regt. at Gibraltar, October 25<sup>th</sup>. 1798, in the 22<sup>nd</sup>. Year of his Age. *Capt<sup>n</sup>. ROBERT KNIPE*, 14<sup>th</sup>. Lt. Dragoons, at Villa Formosa; May 17<sup>th</sup>. 1811, Aged 32. To the Former, as a small tribute to his high Military character, and many amiable virtues, his brother Officers have long since at that Garrison, erected a Monument at their private expence. The Latter having most signally distinguished himself, and severely suffered in many preceding Actions, was mortally wounded at the Battle of Fuentes de Mora, in Portugal, on the 5<sup>th</sup>. of May, and to the deep regret of his brother Soldiers, his family, and many friends, expired on the 17<sup>th</sup>. following.

The Memory of the late Rev. CHARLES BURNEY, LL.D. whose unparalleled collection of Greek

writers now forms a part of the inestimable stores of the British Museum, is preserved by an excellent Bust of white marble; executed by S. Gahan from a correct and animated likeness taken by Nollekens, during life. On the pedestal, which is remarkable for its classic simplicity, is the following *Inscription*, in small-sized Capitals: it was formed, in every respect, upon the best models of antiquity, by the Friend of this very distinguished Scholar, the very learned and venerable Dr. Parr.

A X Ω

CAROLO . BURNEIO . LL.D. S.T.P. A.S. ET . R.S. SODALI  
graecarum . litterarum . et . latinarum . professori  
in . regia . academia . londonensi  
georgio . tertio . britanniarum . regi . a . sacris  
ecclesiae . lincolniensis . praebendario  
cliffiae . et . ecclesiae . d . pavli . deptfordensis  
in . agro . cantiano . rectori  
scholae . grenovicensis . per . XVIII . annos . magistro  
qui . vixit . annos . LX . dies . XXIV.  
decessit . quinto . cal . ianvar . anno . sacro . CXCIX . MDCCCXVIII.  
et . deptfordiae . sepultus . est  
discipuli . eius . hoc . monumentum . pecunia . collata . posuerunt  
inerant . in . hoc . viro  
plurimae . et . reconditae . litterae  
iudicium . artis . criticae . praeceptis  
stili . quæ . frequentissima . exercitatione . limatum  
et . in . nodis . rei . metricae . solvendis  
eximia . quaedam . sollertia  
in . libris . quos . latine . avt . anglice . conscripsit  
lucidus . erat . sententiarum . ordo  
et . sine . fæco . nitor . verborum  
sermonem . eius . ad . magnam  
et . ingenii . et . doctrinae . opinionem . commendabant  
motus . animi . ad . excogitandum . celeres  
vox . plena . et . canora  
acies . oculorum . acerrima . illa . quidem  
sed . hilaritate . totius . vultus . suaviter . temperata  
et . argutiae . invenidissimo . lepore . conditæ  
quæ . invenies . ad . politiore . humanitatem . informaret  
accrati . quoddam . et . exquisitiv . docendi . genus . adhibebat  
et . in . mentibus . eorum . ad . omne . officii . munus . instrvendis  
personam . magistri . summam . fide . et . gravitate . tvebat  
hasce . ad . laudes . accesserunt  
singularis . vitae . atque . naturae . comitas  
quæ . optimi . civisque . benevolentiam . conciliabat  
et . discipulos . ad . amorem . et . reverentiam . praeceptoris . svi  
mirifice . alliciebat  
assiduum . et . vehemens . studium . in . promendis . consiliis  
quæ . lvdimagistris . indigentibus . avt . senio . confectis  
solativum . ac . perivigivum . praebere . possent  
et . digna . homine . perfecte . ervdito . diligentia  
in . comparanda . bibliotheca  
quæ . libris . aliis . manv . scriptis  
aliis . e . prelo . emissis  
ita . ornata . fuit  
vt . post . mortem . possessoris . lvetvosam  
emeretvr . svmtv . publico  
et . ivssv . anglici . parlamenti  
in . britanico . mvseo . collocaretvr  
maxime . avtem . in . burneo . elvebant  
voluntas . in . anglicam . ecclesiam . propensissima  
spes . aeternae . salvit . pie . in . christo . posita  
et . consvetudo . pvre . atque . caste  
venerandi . devni .



The Monument of GEORGE STEPNEY, Esq. whose education and accomplishments occasioned him to be employed in various missions to Foreign States during the reigns of William III. and Queen Anne, is composed of different coloured marbles. It consists of a plinth and basement, sustaining a sarcophagus; upon which, elevated on a pedestal, is a Bust of the deceased in a flowing peruke; at the sides are weeping Genii, and over them a canopy drawn up in festoons. At each end of the sarcophagus is an obelisk, each of which was formerly surmounted by a ball. *Inscriptions:*

H. S. E. GEORGIUS STEPNEJUS, Armiger: Vir, oh ingenio acumen, Literarum scientiam, Morum suavitatem, Rerum usum, Virorum amplissimorum consuetudinem, Linguae, Styli, ac Vitae elegantiam, Praeclara officia cum Britanniae, tum Europae praestita, sua aetate multum celebratus, apud posteros semper celebrandus. Plurimae Legationes obijt ea fide, diligentia, ac felicitate, ut Augustissimorum Principum Gulielmi et Annae spem in illo repositam nunquam fefellerit, haud raro superaverit. Post longum honorum cursum brevi temporis spatio confectum, cum Naturae parum, Famae satis vixerat, Animam ad altiora aspirantem placide efflavit.

G. S. Ex equestri familia Stepneforum, de Prendergast in Comitatu Pembrochiensi oriundus, Westmonasterij natus est, A. D. 1663. Electus in Collegium S. Petri Westmonast. A. 1676; SS. Trinitatis Cantab. 1682; Consiliariorum quibus Commercij cura commissa est, 1697. Chelseae mortuus, & comitante magna Procerum frequentia huc elatus, 1707.

G. S. Legatus est Brandenburgiae Electorem, A. 1692:

Germaniae Imperatorem, A. 1693:

Saxoniae Electorem, A. 1694, 1695:

Moguntiae	} Electores	}	1696:
Trevirorum			
Coloniae			
Palatinatus			
Heesiae Landgravium			1697:
Congressum Francofurtanum			
Brandeburg Elect. iterum			1698:
Poloniae Regem			1699:
German. Imperat. iterum,			1701:
Federatos Belgij Ordines			1706.

*Arms:* painted. On the pedestal; between sculptured palm and laurel branches: Gu. a Fess Chequie Or and Az. betw. three Owls Arg. a Cres. for Diff. Or, Stepney.

A small mural Monument by Banks, and one of his earliest works, exhibits a good Bust of the celebrated Dr. ISAAC WATTS, who was born on the 17th of July, 1674; and died on the 25th of November, 1748. At the sides are mourning Boys, with inverted torches; and beneath, within a circle, is an *alto-relievo* of the Doctor, seated, in his

study, with an Angel guiding his pen: the head of the latter has been broken off.

Within the recess of the window, over the four monuments last described, is a handsome Memorial by Rysbrack, for JOHN METHUEN, Esq. who was made Lord Chancellor of Ireland by William III. and "died in the service of his Country," when Envoy Extraordinary in Portugal, in July 1706; and his Son, the Right Hon. Sir PAUL METHUEN, K. B. of Corsham, in Wiltshire, who died on the 11th of April, 1757, in his 85th year: the former was interred near this spot on Sept. the 17th, 1708. It consists of a plinth and background of variegated marbles, against which is raised a dove-coloured pyramid, having in front an inscribed Tablet, surmounted by a cornice and pediment: at the sides, on brackets, are two Genii; and on the base is an hour-glass, winged, with festoons of fruit and flowers.

*Arms:* painted. Within a Ribband of the Bath: Arg. three Wolves' Heads, erased, Prop. Methuen.

On a plain Tablet let into the wall, in the next division, is the following *Inscription* for Sir R. BINGHAM, and over it a shield of arms:

To the Glorie of the Lord of Hosts. Here resteth Sir RICHARD BINGHAM, Knight, of the avncient familie of the Bingham, of Bingham Melcombe, in the Countie of Dorset, Who, from his yovthe trayned vp in militarie affairs, served in the time of Qvee: Ma: at St. Quintins; in the western Isles of Scotland; and at Conquet in Britanie. In the time of Qvee: Eliza: at Leeth in Scotland; in the Isle of Candy, vnder the Venitians; at Cabo Chrio and the famous Battaille of Lepanto against the Tyrks; in the Civil Warrs of Fravnce; in the Netherlands, and at Smerwick where the Romanes and Irishe weare Vanquished. After, hee was made Governor of Conagh, where hee overthrew the Irish Scots, expelled the Traytor Orovcke, syppressed dyvers Rebellions, and that with smale charges to her Matie. maintaining that Province in flourishing estate by the space of 13 yeares. Finallie, for his good service, was made Marshall of Ireland, and Generall of Leinster: where, at Dublin, in an assvred Faith in Christe, he ended this transitory life, the 19 of Janvarie, Anno Doi. 1598: Aetat 70. This is done by S. John Bingley, Knight, sometimes his Servant.

*Arms:* painted. Quarterly of Four, viz. 1st and 4th, Gu. a Bend, cottised, betw. six Crosses Patée Or, Bingham; 2d and 3d, Erm. a Lion ramp. Gu. crowned Or. *Crest:* On a Rock, a Falcon rising, belled, all Prop.

Beneath the last memorial is a large oval Tablet, crowned by a shield of arms grouped with military trophies, and inscribed thus:

To the Memory of the Honoured *Major* RICHARD CREED, who attended his late Majesty King William y<sup>e</sup> third, in all his Wars during his Reign, ev'ry where signalizing Himself, & never more himself than when he look'd an enemy in the Face. At the Glorious Battell of Blenheim, A. D. 1704, he commanded one of those Squadrons that began y<sup>e</sup> Attack : in two several Charges he remain'd unhurt, but in y<sup>e</sup> third, after many Wounds receiv'd, still valiantly fighting, he was shot thro' y<sup>e</sup> Head. His dead Body was brought off by his Brother at the Hazard of his own Life, and buried There. To his Memory, his Sorrowful Mother, here Erects this Monument ; placing it near another, which her Son when living us'd to look upon with pleasure, for the worthy mention it makes of that great man Edward, Earl of Sandwich, to whom he had y<sup>e</sup> Honour to be Related ; and whose Heroic Virtues he was Ambitious to Imitate. He was y<sup>e</sup> Eldest Son of John Creed, of Oundle, Esq. & Elizabeth his Wife, only Daughter of St. Gilbert Pickering, Baronet, of Tichmarsh, in Northamptonshire.

*Arms*: sculp. A Chev. betw. three Swans, close ; *Creed*.

The Monument of *Admiral* GEORGE CHURCHILL, brother to the great Duke of Marlborough, who highly distinguished himself both in naval and military warfare, is less remarkable for elegance, than for its symmetrical regularity. It consists of a plinth, basement, and sarcophagus ; upon which, within an arched recess, is a funereal Urn of dark-coloured marble, with two cherubs nestling below it : on each side of the recess is a pilaster, pannelled ; these support an entablature, surmounted by a small altar-like pedestal, displaying the family arms and crest. At each end of the sarcophagus is a weeping Genius, standing in front of an obelisk.

*Inscription :*

H. S. E. GEORGIVS CHURCHILL. Winstonij Equitis Aurati, ex Agro Dorcestriensi filius natu Secundus : Invictissimi Ducis Marlburij frater non indignus.

A primâ juventute Militiæ nomen dedit, et sub Regibus Carolo et Jacobo terrâ mariq. multâ cum laude meruit. Sere-nissimo Principi Georgio de Daniâ per Viginti plus annos à Cubiculis fide, obsequio, moribus Gratum se reddidit et Charum. Regnante Gulielmo quo Die classis Gallica ab Anglis ad oras Neustriæ fugata et combusta est, (Die semper memorabili) eo Animi vigore et fortudine pugnavit quo Ducem Anglum decuit. Mox ab eodem Rege, æquissimo meritorum Judice, unus è Commissarijs Admiralliæ constitutus res maritimas quarum erat peritissimus, Curavit diu et Ornavit. Sub fœlicissimo demum Annæ imperio, Instaurato iterum Bello contra Gallos, infestissimos Hostes Britanni Nominis, ex

Admirallis unus, et Celcissimo Principi Daniæ, Magno totius Britanniæ Admirallo, factus è consilijs, curarum omnium et laborum particeps Domini suo fœlicissimam navabat operam : donec fractæ Gallorum vires toto mari cesserant. Inde Principis optimi lateri adhærens, ad extremum usq. diem, omnia Grati pijsq. animi officia persolvit. Laboribus tandem et morbis confectus, inter amplexus et lacrymas Amicorum, Clientum, et Servorum, quos, Humanus, officiosus, liberalis, gratos, devinctos et fideles habuit, pius, tranquillus, animosus, cœlebs ; obiit viii Majj. MDCCX, Ætat. LVIII.

*Arms*: painted. Quarterly of Four, viz. 1st, Sab. a Lion ramp. Arg. a Canton of St. George, *Churchill* ; 2d, Arg. Bendy of Ten, Arg. and Az. within a Bordure Or ; 3d, Arg. a Fess parted per Fess, indented throughout, Gu. and Or, in Chief, three Trefoils, slipped, Prop. ; 4th, Party per Pale Gu. and Az. a Lion ramp. Arg. supporting a Tree eradicated, Prop. *Winstan*. Crest : a Lion couchant guard. Arg. supporting a Banner Gu. charged with a Dexter Hand, couped at the wrist, Arg. the Staff Or.

On a small lozenge-shaped Tablet of white marble, ornamented with festoons of flowers and cherubs at the sides, a Death's Head, winged, at the bottom, and a shield of arms at the top, is a short inscription for Capt. WILLIAM JULIUS, who commanded the Colchester in King William's reign : he died on the 3d of October, 1698 ; aged 33 years, and was buried near this place.

*Arms*: painted. Arg. a Fess Az betw. three Mulletts of six Points Gu. a Cres. for Diff. Or ; *Julius*.

Beneath the latter is another small and neat Tablet by R. Hayward, having a bas-relief over the Inscription, of a mourning Female sitting upon a standard, amidst shields, spears, &c. in memory of Lieut. Gen. WILLIAM STRODE, Esq. who " constantly attended his duty, during a course of LX years' service ;" and " was a strenuous Assertor of both civil and religious Liberty, as established at the Glorious Revolution by King William the Third." He died on the 13th of January 1776, in the 78th year of his age ; and was interred here.

*Arms*: sculp. Erm. on a Canton a Crescent ; *Strode*. Crest : a Demi-Lion ramp.

An expansive Monument of white marble with a variegated back-ground, in the recess of the adjacent window, records the memory of MARTIN FOLKES, Esq. who died on the 28th of June, 1754 ; aged 63. In his youth he studied Philosophy under the auspices of the great Newton ; and through his eminent qualifications was, in advanced life, chosen President both of the Royal Society and of the Society of Antiquaries. This memorial was designed by W. Tyler, and sculptured by R. Ashton. In the centre is an inscribed pedestal, upon which stands a Genius, removing the drapery



from a funereal urn : above the latter are two conjoined cornucopias, and a shield of arms. On the right is a figure of the deceased; sitting in an attitude of contemplation, and leaning on a Volume inscribed "S. A. L. Treatise on Medals;" another book is lettered "Philosophical Transactions." On the left are two Genii; the one solving a problem on the Globe, the other making experiments with a Microscope. The whole is bounded by a sort of bracket pier, fluted, and placed diagonal-wise.

*Inscription :*

Memoriæ Sacrum MARTINI FOLKES, de Hillington in

Comitatu Norfolkici, Armigeri: qui Philosophiæ sublimioris studio, auspice Newtono, ingenium, operam, vitam feliciter dicavit: Societatis Regiæ Londini diu Socius, et Anno MDCCXLI Præses merito electus: sortii tandem communi placidè succubuit xxviii Junii, Anno MDCCLIV, Ætatis LXIII. Hoc Marmor Helena, Soror unica Ricardi Betenson, equitus aurati, qui Lucretiam uxorem duxit Martini Folkes Filiam, natu minore, Testamento suo hic erigi curavit, Anno MDCCLXXXVIII.

*Arms:* painted. Party per Pale Vert and Gu. a Fleur de Lis Erm. *Folkes.*

### MONUMENTS IN THE SOUTH TRANSEPT.

This Transept has obtained the general name of POETS' CORNER, from the number of Poets and Men of Genius who have Monuments here; although, in various instances, the persons whose Memory has been thus recorded, were buried in other Churches. It consists of a body, and an east aisle only: the part which should have formed the west aisle is occupied by the Cloisters, but the space over the latter is open to the Church; its architectural character corresponds with that of the opposite division of the North Transept.

On the west side, the Monuments are pretty regularly arranged in two tiers, beneath the ancient pannelled arches of the walls. They are placed in the following order; commencing with that of Garrick, which is the northernmost of the upper tier.

The Monument of DAVID GARRICK, Esq. whose consummate talent as an Actor, formed the unrivalled attraction of his age, was executed by H. Webber; and is principally of statuary marble. It represents the deceased in the act of expanding a curtain, to display a Medallion of Shakspeare; in allusion to his own vivid personifications of the chief Characters of that immortal bard. The figures of Tragedy and Comedy, distinguished by their proper attributes, are seated at the sides of the pedestal, which is inscribed as follows:

To the Memory of DAVID GARRICK, who died in the year 1779, at the age of 63.

To Paint fair Nature, by Divine Command,  
Her magic pencil in his glowing hand,  
A SHAKSPEARE rose,—then to expand his fame,  
Wide o'er this "breathing world," a GARRICK came.  
Though sunk in death the forms the Poet drew,  
The Actor's Genius bade them breathe anew:  
Though, like the Bard himself in Night they lay,  
Immortal GARRICK call'd them back to Day:

And till *Eternity* with power sublime,  
Shall mark the mortal hour of boary *Time*,  
SHAKSPEARE and GARRICK like twin Stars shall shine,  
And Earth irradiate with a beam Divine. PRATT.

This Monument, the Tribute of a Friend, was erected in 1797.

Vide PLATE XXXVI.: the Monument of Camden is shewn in the same Plate.

The very learned JOHN ERNEST GRABE, S. T. P. a native of Königsberg in Prussia, whose veneration for the reformed Church induced him to make this country his residence, is commemorated by a singular Monument by F. Bird; which was erected at the expense of Robert Harley, Earl of Oxford and Mortimer. He was buried in 1711, in the Church of St. Pancras; and is here represented by a Statue of white marble, seated upon a sarcophagus, with a pen in his right hand, and an open book in his left, on which he appears to be attentively meditating. Several other books and a funereal lamp are placed on the sarcophagus, which stands on a base and plinth supported by brackets. Dr. Grabe was the Editor of a valuable Edition of the *Septuagint*. *Inscription:*

In Ecclesiâ Parochiali S<sup>ti</sup>. Pancratij, prope Londinum, jacet JOH. ERNESTUS GRABUS, S. T. P. Gente Borussus; Affectu Nostras; Eruditionis famâ, illustratisq. antiquæ Ecclesiæ monumentis per universum orbem Christianum celebrissimus. Qui, cum in deterioris Sæculi faciem incidisset, ut à depravato Ecclesiæ statu animum averteret in auream illius ætatem frequenti cogitatione remeavit; et cum priscis patribus familiaritatem coluit jucundissimam. Horum exemplis accensus eâ Christianarum omnium Virtutem præcellentiâ enituit, ut etiam inter splendidissima primorum Sæculorum Lumina eluxisse potuisset. Ecclesiam antiquam, primævam, Apostolicam, summâ veneratione prosecutus est; Anglicanæ utpote, quæ ab eâ minimum decesserat, proximos honores detulit. Hanc domo,

Hanc patriâ, quas mortalium nemo magis dilexit, clariorem habuit; in Hujus gremium se recipi vehementer gestijt, ab Hujus sinu ad Ecclesiam primitivorum, qui conscripti sunt in cœlis, lætus emigravit, tertio die Nov. MDCCXI. Ætatis XLVI. Ne publicum deesset testimonium eximij illius honoris, quo Hospitem adeo illustrem coluit Britannia; *Robertus*, Comes de Oxon. et Comes Mortimer, pro spectato suo in Literas et Literatos amore Cænotaphium hoc posuit.

A handsome Monument of white and variegated marbles, records the memory of Sir ROBERT TAYLOR, Knt. an eminent Sculptor and Architect; who erected the wings and some interior parts of the Bank. It consists of a tablet surmounted by an urn, enriched with pendant festoons of flowers: below the tablet, within an oval, ornamented with festoons of oak, &c. are the family arms.

*Inscription:*

Sacred to the Memory of Sir ROBERT TAYLOR, Kn'. whose Works entitle him to a distinguish'd rank in the first Class of *British Architects*. He was eminently useful to the Public as an active and impartial Magistrate. He rendered himself deservedly dear to his Family and Friends by the uniform exercise of every social and domestic Virtue. He died on the 26<sup>th</sup>. Day of September, 1788: aged 70 years.

*Arms:* painted. Sab. a Lion pass. Arg. Langued Gu. an Annulet for Diff. Or; *Taylor*.

The character and likeness of the illustrious CAMDEN, are preserved by an inscribed pedestal, supporting a Bust, or rather half-length figure of the deceased, in the costume of his time: his right hand rests on a book, the far-famed BRITANNIA; his gloves are in the left. This great preserver of our National Antiquities was born in the Old Bailey, on the 2d of May, 1551; and died at Chiselmhurst, in Kent, Nov. 9, 1623. He was greatly encouraged in his antiquarian pursuits by Dean Goodman, who, in 1575, appointed him second Master of Westminster School; and he became head Master in March, 1593. In 1597, he was appointed Richmond Herald; and on the next day Clarenceux, King at Arms, which situation he retained till his decease. After lying in state, for several days, at his house in Westminster, he was interred with great solemnity in this Church.

*Inscription:*

Qui fide antiquâ, et operâ assidvâ, Britannicam Antiquitatem indagavit. Simplicitatem innatam honestis Studiis excolvit, Animi solertiam Candore illustravit GVLIELMVS CAMDENVS ab Elizabetha R. ad Regis armorvm, (Clarentii titulo) dignitatem evocatus. Hic spe certâ Resurgendi in Christo S. E. Q. Obiit An. Dñi. 1623: 9 Novembris. Ætatis svæ 74.

*Arms:* sculp. and painted. Arg. St. George's Cross, on a Chief Gu. a Lion of England; *Clarenceux*, King at Arms: Imp. Arg. a Fess engrailed betw. six Cross Crosets, fitché, Sab. *Camden*.

That profound scholar and critic Dr. ISAAC CASAUBON, is commemorated by a neat Monument of black and white marble: it consists of a basement and tablet, having ornamented pilasters at the sides, and in the interval of an open pediment, a small pedestal surmounted by an urn. In front of the pedestal is an *alto-relievo* of a Caduceus amidst branches of palm, laurel, and olive, banded together.

*Inscription:*

ISAAC' CASABON,'

(O Doctiorvm quicquid est assurgite

Hic tam colendo nomini:)

Qvem Gallia reip. Literaræ bono peperit. Henricvs IV. Francorum Rex invictissimvs Lvtetiam literis suis evocatum, Bibliothecæ svæ præfecit, charvmq. deinceps dvm vixit, habvit. Eoq. terris crepto, Jacobus Mag. Brit. monarcha, Regvm doctissimvs, doctis indulgentiss. in Angliam accivit. Mvnicificovit, posteritasq. ob doctrinam æternvm mirabitvr, H. S. E. invidia major. Obiit ætern. in Xpo. vitâ anhelans Kal. Jvl. MDCXIV; Æt. LV. Viro opt. immortalitate digniss. *Th. Mortonvs* Ep. Dvnelm. jvcvndissimæ qvoad frvi licvit consvtdinis memor Pr. S. P. Cv. MDCXXXIV.

Qvi nosse vult Casabonv. non Saxa sed Chartas Legat; svperfvtrvras marmori, et profvtrvras posteris.

*Arms:* sculp. A Lion ramp. debriused by a Fess, charged with three Mulletts; *Casaubon*. Motto: *Gloriam sapientes sidebunt.*

The Monument of Sir RICHARD COXE, Knt. who enjoyed the office of *Taster* to Queen Elizabeth and James I., consists of a tablet and pediment, crowned by an helmet, crest, and shield of arms.

*Inscription:*

Deo Optim: Maxim:—Hic in Dnō requiescit RICHVS COXE, de Porters, Eqves avrat. Filius tertivs Thōæ Coxæ de Beymonds, comit. Hartford, armigeri. In Hospitio Regio p' multos annos Œconomicvs, fidelitate, diligentia, et prvdentiâ probatvs. Re\*. Eliz. à dietis, item & Regi Jacobo, cvi tandem factvs est Magister Hospitij digniss: Vir Religionis cvltv, Mor'. comitate, Corporis castitate, affectvum temperantiâ, imprimis spectatvs: erga bene-meritos amore, svos beneficentiâ, paup'es caritate, omnes Æquitate Clarus. Anno Ætatis 69, Celebs, postqvam se vitæ meliori multa vigilantia et devotione, p\*. parasset, Deo placidè Animam reddidit, 13 Decemb: 1623. Joh's Coxæ de Beymonds, Armiger: Frater secvndvs fratri è Testamento hæres, amoris hoc Monvmentvm posvit. Devs non est Mortvor' sed Viventivm.

*Arms:* sculp. Three Bars, on a Canton a Lion's Head,



erased, a Mullet for Diff. *Coxe*. Crest: a Hart's Head, erased, pierced through the neck with an Arrow, and differenced as the Coat.

The late celebrated Architect, WYATT, is commemorated by a small Monument, designed and executed with classic simplicity; though consisting only of a pediment and frame of dove-coloured marble, inclosing a tablet of white marble, thus inscribed:

Sacred to the Memory of JAMES WYATT, Esq. who, having devoted many years of his Youth to the Study of the pure Models of Antiquity abroad, was, at the early age of Twenty-two, transcendantly distinguished in his Profession as an Architect, in this Country; and having sustained the Dignity of that Profession for Forty-five years, during the principal part of which he held the Offices of Architect of this Church and Surveyor General of his Majesty's Works, departed this Life on the 4<sup>th</sup>. Day of September 1813. In private life he was remarkable for his meek, unassuming, and disinterested Dispositions. His professional Ability was the combined result of superior genius, science, and energy.

*Arms*: sculp. Gu. on a Fess Or, betw. three Boars' Heads, couped, two Lions pass. *Wyatt*.

The Monument of Sir JOHN PRINGLE, Bart. P. R. S. who, at "an early period of life, was Professor of Moral Philosophy in the University at Edinburgh," and afterwards Physician to the Army, and to their late Majesties, consists of a basement, and a pyramid of bluish marble (surmounted by an urn), against which is a pendant Medallion of the deceased, in statuary marble, encircled by oak-branches; with an Esculapian staff, and various books: the back-ground is formed by drapery drawn up in festoons. Sir John was a Member of various learned societies, and greatly distinguished for "his Medical and Philosophical Knowledge." He was born in Scotland, April the 10th, 1707; and died in London, on the 18th of January, 1782: he was buried at St. James's, Westminster.

*Arms*: sculp. Three Escallops, an Escutcheon of Ulster, a Cres. for Diff. *Pringle*.

A large Tablet, supported by cherubs and skulls, and crowned by a dome and cornice, on which are two funeral lamps and a shield of arms, records the Memory of EDWARD WETENHALL, M. D. an eminent Physician, who died in August 1733, in his 72d year. *Inscription*:

Juxta sitæ sunt EXUVIÆ EDVARDI WETENHALL, M. D. Edvardi, Corgagensis & postea Kilmoriensis non Ità Pridem Episcopi, Filij Natu Max: qui artem suam, casto veterum exemplo, multos annos apud Corgagensis feliciter exerceuit. Tandem

verò annis vergens Medicinæ Valedixit, ut optimo maximo animarum Medico totis viribus se dicaret. Vir, erat singulari in Deum pietate; ergà Primævam Christi Religionem Zelo; in Ecclesiam Anglicanam Legibus Sancitam Amore: in Egenos benignitate, ergà omnes benevolentia, & morum simplicitate insignis. Britanniam natale solum revisens, postquam multos a morte eripuisset, ipse morti placidè succubuit 29<sup>o</sup>. Aug: 1733. Ætat: An. supra Septuagessimum Primo. Abi Viator et Imitare. Hoc Monumentum charissimo Patri Collocarunt mæstæ ejus Filiæ Anna & Philippa, Conjuge dilectissima prognatæ Anna, illustri de stirpe Sneydensivm in Agro Staffordiensi.

*Arms*: sculp. and painted. Quarterly of Four, viz. 1st and 4th, Vert, a Cross, engrailed, Erm. *Wetenhall*; 2d and 3d. Sab. a Cross, engrailed, Or, betw. four Fleurs de Lis, Arg.: Imp. Arg. a Scythe and Sneyd, with a Fleur de Lis on the Dexter side, all Sab. *Sneyd*.

That eminent Divine and Philosopher STEPHEN HALES, D. D. is represented, in profile, on a large Medallion, supported by the figures of Religion and Botany: the former is sitting, and deploring for his loss; the latter holds a cornucopia, and at her feet the winds are displayed on a Globe, in allusion to Dr. Hales' invention of ventilators. A pyramid, surmounted by an urn, composes the back-ground. This Monument, which is all of statuary marble, was executed by Wilton, at the expense of the Princess Augusta, mother of his late Majesty, George III. *Inscription*:

STEPHANO HALES, S. T. P. Augusta Georgii Tertii Regis Optimi Mater P. Quæ viventem, ut sibi in Sacris ministraret, elegit, mortuum Prid. Non. Jan. MDCCLXI: Octogesimum quartum agentem annum, hoc Marmore ornavit.

HALES! ad Tumulum, nitido quem surgere Saxo

Augusta, et meritum jussit habere Decus,

Et Pietas, et cana Fides, et maxima Virtus,

Perpetuas fundant, sacra Cohors, Lacrymas;

At supra extinctum sapientia, dia Prophetam,

Prædicat. Ille hominum doctus adesse malis,

Ille, Opera indagare Dei: nec sera Vetustas

Laudem, HALESE, tuam, nec Titulos minuet.

Anglia te primis insertum jactat alumnis,

Anglia, Neutono, Terra superba, suo.

THOMAS TRIPLETT, D. D. a Prebendary of this Church, and much celebrated for his knowledge of Greek literature, is commemorated by an inscribed Tablet, having volutes at the sides, and a divided pediment at the top; in the interval of which is a sculptured shield of arms. This memorial occupies the spot where the Monument of *Thomas May*, Esq. the Parliamentary Historian,

had previously stood; but which was destroyed after the Restoration. *Inscription:*

Hic requiescit Vir Reverend.' Dr. THOMAS TRIPLETT, ex agro Oxoniensi. Prebendari.' hujus Ecclesiae: qui, postquam ad annum ætatis septuagesimum, Pietate & cultus assiduitate, Deo; Græcæ linguæ peritia non vulgari, Doctis, largitate & continuâ Beneficentiâ Egenis, Morum innocuâ Jucunditate, Omnibus Carum se præbuisset; ab hac vitâ ad meliorum Commigravit, A°. D<sup>ni</sup>. 1670; die Julij 18°.

*Arms:* sculp. A Hind current, pierced through the neck with an Arrow, a Chief indented; *Triplett*.

Another Tablet, having scrolls and festoons at the sides, and a dome-like top, surmounted by a characteristic Bust, is thus inscribed in memory of Dr. ISAAC BARROW, an eminent Divinity scholar, and a profound Mathematician.

ISAACUS BARROW, S. T. P. Regi Carolo II<sup>o</sup> à Sacris. Vir propè Divinus, et vcrè Magnus, si quid Magni habent, Pietas, Probitas, Fides, summa Eruditio, par Modestia, Mores sanctissimi uudequaquè, et suavissimi. Geometriæ Professur Londini Greshamensis, Græcæ Linguæ, et Matheseos apud Cantabrigienses suos, Cathedras Omnes, Ecclesiam, Gentem ornavit. Collegium S. S. Trinitatis Præses illustravit, jactis Bibliothecæ verè Regiæ Fundamentis auxit. Ope, Honores, et universum vitæ ambitum, ad Majora natus, non contempsit, sed reliquit seculo. Deum, quem à teneris coluit, cum primis imitatus est, paucissimis egendo, benefaciendo quam plurimis, etiam posteris, quibus vel mortuus Concionari non desinit. Cætera, et pænè Majora ex Scriptis peti possunt. Abi, Lector, et æmulare. Obijt iv<sup>to</sup>. Die Maij Añ<sup>o</sup>. Dom. MDCLXXVII: ætat: suæ XLVII. Monumentum hoc Amici posuère.

The following *Arms* were on this Monument, but are now gone, viz. Sab. two Daggers in Saltire, the Dexter surmounted by the Sinister, points upward, betw. four Fleurs de Lis, Arg. *Barrow*.

The Monument of the erudite Dr. WILLIAM OUTRAM, a Prebendary of Westminster, and JANE, his widow, who survived him forty-two years, consists, principally, of a bowed basement and tablet, surmounted by an ornamental urn, and inscribed as follows:

Propè jacet GULIELMUS OUTRAM, S. T. P. ex agro Derbiensi, Collegiorum apud Cantabrigienses S. & individuæ Trinitatis & Christi Socius, hujus Ecclesiæ Canonicus, & Leycestr. Archidiaconus. Theologus consummatus, & omnibus numeris absolutus: Scriptor Nervosus & accuratus; Concionator egregius & assiduus, primò in agro Lincoln. postea Londini, & tandem apud S. Margaretam Westmon. ubi confecti postremum vitæ suæ cursum, magna cum laude nec minori

fructu; sed in tantis laboribus, & animi contentione, dum Sacrarum Literarum, & Sanctorum Patrum Studio ardebat, ut in renem dolores inciderit; quibus diu afflicto & tandem fractus; æquissimo animo è vita discessit, August. xxiii Anno Dom. MDCLXXIX; postquam impleverat annum Quinquagesimum quartum.

Post Longum Religiosæ Senectutis Decursum, Annorum etiam 42 Viduitatem, hic' requiescit JANA, Uxor Gul: Outram S. T. P. Propter Vitam optimo Semper Consilio institutam, Pietatem ergâ Deum, fidem ergâ Amicos, Charitatem erga Egenos, Cælo Dilecta, Chara Multis, Omnibus insignis: Defunctæ ad Honorem, Vivis ad Exemplum, Ob. 4°. die Octob: 1721.

Immediately in front of one of the large columns, stands the insulated Monument of ADDISON, the admired author of the '*Spectator*;' who died at Holland House on the 17th of June 1719, but had no sepulchral memorial till this was erected, in April 1809. It was designed and executed by R. Westmacott, A. R. A. and consists of a square plinth, and a circular pedestal of white marble, surmounted by a Statue of the deceased in flowing drapery; the right hand reposes on his breast; the left is partly extended, and holds a scroll. At his feet is another scroll, open, and several books; and round the pedestal are small figures of the nine Muses, with their appropriate symbols, finely executed. Addison was buried in Henry the Seventh's Chapel. *Inscription:*

Quisquis es, qui hoc Marmor intueris, venerare memoriam JOSEPHI ADDISON: quem fides Christiana, quem virtus, bonique mores, assiduum sibi vindicant patronum. Cujus ingenium, carminibus, scriptisque in omni genere exquisitis, quibus puri sermonis exemplum posteritati tradidit; rectique vivendi disciplinam scite exposuit, sacrum manet et manebit. Sic enim argumenti gravitatem lepore, judicii severitatem urbanitate temperavit, ut bonos erigeret, improvidos excitaret, improbos etiam delectatione quadam ad virtutem flecteret. Natus erat A. D. MDCLXXII. Auctisque paulatim fortunis ad summa reipublicæ munera pervenit. Excessit octavo et quadregesimo anno; Britannorum decus et deliciæ.

The Monument of HANDEL was one of the last works of Roubilliac; whose address and judgment shiue eminently conspicuous throughout the whole design, but particularly, in the dignified ease which he has imparted to the bulky and disproportioned figure of that great Musician. It is all of statuary marble, and occupies a niche which has been purposely formed within the thickness of the wall. The deceased is represented in a standing posture, leaning on his left elbow, with the hand



upraised, and attentively listening to the celestial strains of an Angel, who is hovering on clouds in front of an organ in the back-ground, and sounding a harp. Both the likeness and costume are strictly preserved; with the exception, perhaps, of a loose and flowing cloak, which is gracefully disposed as the outer garment. Before him, supported by a group of musical instruments, is that sublime composition, the MESSIAH; the open pages of which exhibit the appropriate air, "*I know that my Redeemer liveth, and that He shall stand at the last Day upon the Earth.*" On the base is this brief *Inscription*:

GEORGE FREDERICK HANDEL, Esq. Born February XXIII, MDCLXXXIV: died April XIV, MDCCLIX.

Immediately over the arch which incloses this monument, is a plain Tablet of white marble, inscribed with the following particulars, relating to the first COMMEMORATION of HANDEL in the year 1784; an account of which has been inserted in Vol. I. p. 211.

Within these sacred Walls the Memory of HANDEL was celebrated, under the patronage, and in the presence, of his most Gracious Majesty George the III. on the XXVI and XXIX of May, and on the III and V of June, MDCCLXXXIV. The Musick performed on this Solemnity was selected from his own Works, under the direction of Brownlow, Earl of Exeter, John, Earl of Sandwich, Henry, Earl of Uxbridge, Sir Watkin Williams Wynn, Bart. and Sir Richard Jebb, Bart. The Band, consisting of DXXXV Vocal & Instrumental Performers, was conducted by Joah Bates, Esq.

On a Sarcophagus standing upon a plinth, and surmounted by a figure of Fame, who holds a palm-branch in her left hand, and supports a Medallion with her right, below which is a winged Boy, or Genius, bearing an extinguished torch, and a wreath, are these *Inscriptions*:

Sacred to the Memory of Major-General Sir ARCHIBALD CAMPBELL, Kn<sup>t</sup>. of the Bath; M. P. Col<sup>t</sup>. of the LXXIV<sup>th</sup>. Highland Regiment of Foot, Hereditary Usher of the White Rod for Scotland; late Governor of Jamaica; Governor of Fort St. George, and Commander in Chief of the Forces on the Coast of Coromandel, in the East Indies. He died, equally Regretted and Admired, for his eminent Civil and Military Services to his Country: possessed of distinguished endowments of Mind, dignified Manners, inflexible Integrity, unfeigned Benevolence with every social & amiable Virtue. He departed this Life, March xxxi, A. D. MDCCXCI; aged LII. *Hec pietas! heu prisca fides! et bellica virtus! quando habitura parem!*

Here also lies the Body of his Nephew Lt. General Sir

VOL. II.

JAMES CAMPBELL Bart. G. C. H. and C. S. F. M; who served during the whole of the last War, in many distinguished situations: was Commander of the Forces in the Ionian Islands, at the General Peace of 1814; and died in London, upon the 6<sup>th</sup>. of June 1819, aged 54.

*Arms*: painted. Within a Ribband of the Bath: Arg. a Lympbad, Sab. surmounted by an Escutcheon, Gyrony of Eight Or and Sab. a Cres. for Diff. *Campbell*. Supporters: a Lion and a Leopard, both Prop. each collared, and charged on the shoulder with an Escutcheon Sab. thereon a Boar's Head within a Bordure Or. Crest: a Boar's Head, Prop. Motto: *Fit Via Evi*.

This Monument was executed by J. Wilton, in 1795.

The following *Inscription* is on a large Tablet of white marble, having an ornamental framing:

To the Memory of MARY HOPE, who died at Brockhall, in the County of Northampton, on the 25<sup>th</sup>. of June 1767, aged 25, & whose Remains unnotic'd lie in the Neighbouring Church at Norton, this Stone, an unavailing Tribute of Affliction, is by her Husband erected and inscribed. She was the only Daughter of Eliab Breton, of Forty-hall, Middlesex, Esq<sup>r</sup>. and was Married to John Hope, of London, Merchant; to whom she left three infant Sons, Charles, John, and William.

Tho' low in Earth, her beauteous Form decay'd,  
My faithful Wife, my lov'd Maria's laid,  
In sad remembrance the Afflicted raise  
No pompous Tomb, inscrib'd with venal praise.  
To Statesmen, Warriors, and to Kings belong  
The trophied Sculpture and the Poet's Song;  
And these the Proud, expiring, often claim,  
Their Wealth bequeathing to record their Name:  
But bumble Virtue, stealing to the Dust,  
Heeds not our Lays nor monumental Bust.  
To name her Virtues ill befits my grief,  
What was my bliss can now give no relief;  
*A Husband mourns*—the rest let Friendship tell:—  
Fame spread her Worth,—o *Husband* knew it well.

ELIZABETH, Baroness of Lechmere, and Sir THOMAS ROBINSON, Bart. her second husband, are commemorated by two well-executed Busts, by J. Walsh, placed on a sarcophagus in front of a pyramid: on the base is a shield of arms, with festoons and other ornaments. *Inscription*:

Sacred to the Memory of ELIZABETH, Dowager Baroness of Lechmere, Eldest Daughter of Charles Howard, third Earl of Carlisle, and Widow of Nicholas, Lord Lechmere: She afterwards intermarried with Sir THOMAS ROBINSON, of Rookby Park, in the County of York, Bart. on 28: Octob. 1728; and dyed on 10: of April 1739, aged 44. By an Order in his last Will dated 13 Nov. 1775, this Monument was erected to per-

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petuate his grateful sense of the Pleasure he had in the Conversation of an accomplished Woman, a sincere Friend, and an agreeable Companion; with particular directions that his own Bust should be placed by hers. Sir Thomas was Member of Parliament for the Borough of Morpeth, in Northumberland, during the first Parliament of King George the Second, and after the dissolution thereof, was appointed one of the Commissioners of Excise; in which Office he continued till January 11, 1741, when his Majesty was pleased to appoint him Governor of Barbadoes; in which Government he continued near five Years, and tho' he did several eminent Services in the Island, yet upon some Complaints sent home he was recalled: Though in Justice to his Memory, it must not be concealed that the Complaints were afterwards substantially acknowledged to be groundless. He passed the rest of his days, after his return, in quiet retirement from Publick Business, and departed this Life on the third of March 1777: Aged 76.

*Arms:* painted. Vert, a Chev. betw. three Stags, stantant, Or, an Escutcheon of Ulster, *Robinson:* Imp. Quarterly of Six, viz. 1st. Gu. on a Bend betw. six Cross Crosets fitchée, Arg. an Escutcheon Or, charged with a Demi-Lion, ramp. pierced through the Mouth with an Arrow, within a double Tressure, counter-flowered, Gules; *Howard:* 2d. England, a Label of three Points, *Brotherton:* 3d. Chequie Or and Az. *Warren:* 4th. Gu. a Lion ramp. Arg. armed and langued Az. *Moxbray:* 5th. Gu. three Escallops Arg. *Dacre:* 6th. Barry of Six, Arg. and Az. three Chaplets Gu. *Greystock.*

On a handsome Monument by H. Cheere, composed of white and variegated marbles, and consisting, principally, of an elegant sarcophagus, surmounted by a tablet and a shield of arms, are the following *Inscriptions* for the ATKYNS' family; a name of distinguished honour in the records of English Jurisprudence and Topographical Literature.

To the Memory of Sir EDWARD ATKYNS, one of the Barons of the Exchequer in the Reigns of King Charles the first and second: He was a person of such integrity that he resisted the many advantages and honours offered him by the chiefs of the grand Rebellion. He departed this Life in 1669, Aged 82 years.

Sir ROBERT ATKYNS, his eldest Son, created Knight of the Bath at the Coronation of King Charles the 2<sup>d</sup>. afterwards Lord Chief Baron of the Exchequer under King William, and Speaker of the House of Lords in several Parliaments; which places he filled with distinguished Abilities and Dignity, as his learned Writings abundantly prove. He died 1709, Aged 88 years.

Sir EDWARD ATKYNS, his youngest Son, Lord Chief Baron of the Exchequer; which Office he discharged with great honour and integrity; But retired upon the Revolution from publick business, to his seat in Norfolk, where he was revered

for his Piety to God and Humanity to Men. He employed himself in reconciling Differences among his Neighbours, in which he obtained so great a Character, that few would refuse to leave the most difficult Cause to his Decision; and the most litigious would not appeal from it. He died 1698, Aged 68 years.

Aud of Sir ROBERT ATKYNS, eldest Son of Sir Robert abovementioned: a Gentleman versed in Polite Literature and in the Antiquities of this Country, of which his History of Gloucestershire is a Proof. He died 1711, Aged 65 years.

In Memory of his Ancestors, who have so honourably presided in the Courts of Justice in Westminster Hall, Edward ATKYNS Esq<sup>r</sup>. late of Ketteringham in Norfolk, Second Son of the last named Sir Edward, caused this Monument to be erected. He died January the 20<sup>th</sup>. 1750: Aged 79 years.

*Arms:* painted. Arg. a Cross bordered with Demi-Fleurs de Lis, betw. four Mullets Sab. *Atkyns.* Crest: two Greyhounds' Heads, coupéd, Indorsed, Arg. and Sab. with Collars counterchanged. Motto: *Vincit cum Legibus Arma.*

On a neat curtain-like Tablet, by Nolckens, surmounted by a Medallion, having a telescope, a square, and calipers, grouped beneath it, is the following *Inscription*:

This Monument is erected to the Memory of the Right Hon<sup>ble</sup>. JAMES STEWARD MACKENZIE, Lord Privy-Seal of Scotland: a Man whose Virtues did Honour to Humanity. He cultivated and encouraged Sciences; and, during a long Life, he was generous without ostentation, and secretly charitable, friendly, hospitable, and ever ready to oblige. He was loved and revered by All: he had many Friends, and not one Enemy. He died the 6<sup>th</sup>. of April, 1800; in the 82<sup>d</sup> Year of his Age. He was married to Elizabeth, Daughter of John, Duke of Argyll and Greenwich, his Uncle. This simple Monument is meant as an Expression of the Gratitude of One who had the greatest Obligations to that excellent Man; and who, during the Space of 42 Years, had the Happiness to enjoy, without any Interruption, his Esteem and Friendship.

*Arms:* sculp. Two oval Shields conjoined: 1. A Hart's Head, cabossed, betw. two Laurel Branches slipped, extending up each side from the base; *Mackenzie.* 2. Quarterly of Four, viz. 1st and 4th, Gyrony of Eight, *Campbell of Lockow;* 2d and 3d. a Lymphad, *Lordship of Lorn.* Crest: on a Mount, an Eagle with Wings displayed. Motto: *Firma et Ardua.*

At the west end of this Transept are four Monuments, viz. those of the Duke of Argyle, Goldsmith, Gay, and Rowe.

The Monument of JOHN, Duke of Argyle and Greenwich, K. G. and K. T. the brave and intelligent descendant of the CAMPBELLS, is one of the finest examples of sepulchral Statuary that was



ever executed. It is of considerable extent and elevation: the figures, which are larger than the life, are of white marble; the basement and sarcophagus of dark-coloured marble. Though blended with allegory, the sculptor has avoided that great fault in monumental commemoration, of rendering the accessories superior to the principal. The Duke is represented in a Roman military habit, seated on a sarcophagus, and leaning on History, who is thus recording his character and titles on the pyramid behind:

BRITAIN, behold! if patriot Worth be dear,  
A Shrine that claims thy tributary Tear.  
Silent that Tongue admiring Senates heard,  
Nerveless that Arm opposing Legions fear'd.  
Nor less, O CAMPBELL! thine the power to Please,  
And give to Grandeur all the Grace of ease.  
Long from thy Life let kindred Heroes trace  
Arts which ennoble still the noblest Race.  
Others may owe their future Fame to Me,  
I borrow Immortality from Thee.

JOHN, DUKE OF ARGYLE AND GR

At that point the pen of History stops: her position and figure are very elegant; her left hand rests on a large Volume, which has the following dates written on the cover, in letters of gold:

Born October the 10<sup>th</sup>. MDCLXXX.  
Died October the 4<sup>th</sup>. MDCCXLIII.

The Fasces and a group of Military trophies complete this part of the composition. On projecting angles of the base, are Britannia and Eloquence: the former is sitting upon a rock, and looking upward with mournful regard at the effigy of the deceased. Eloquence stands on the opposite side, in an attitude of deep attention; as though listening with delight to the impressive flow of the Duke's oratory. Her body is advanced, and her right arm extended; in her left is the Caduceus. Her mantle, which is full and flowing, is nicely disposed in broad folds: her hair is bound by a fillet, and braided in ringlets: at her feet is a parchment scroll, the scales, and two books, lettered 'Demost.' and 'Cæsar. Coment.' The character, expression, and beauty of this statue are of the very highest cast: that of Britannia, though fine, has less interest; and her position appears unsafe. Between these figures, in the panneling of the basement, is a bas-relief of Liberty, seated upon a throne, within a circular temple hung with drapery, and having presented to her, by three infant boys, the arms and sword of the deceased; at her feet is a cornucopia, and a fourth boy, displaying 'Magna Charta': the perspective of the temple is

conceived with much taste, and most admirably sculptured. On the cornice above lies a Ducal coronet, with a sash and George, grouped with the sword and sceptre, Badges of the offices of Great Master of the Household and Justiciary of Scotland, formerly held by his ancestors. Near the bottom is a small tablet thus inscribed:

In Memory of an Honest Man, a Constant Friend, JOHN, the Great Duke of Argyle and Greenwich; a General and Orator, exceeded by none in the Age he lived.

St. Henry Fermer, Baronet, by his last Will, left the Sum of five Hundred pounds towards Erecting this Monument; and recommended the above Inscription.

The verses, which are inscribed on the pyramid in letters of brass, were written by Paul Whitehead, Esq. On the base of this Monument, which is represented in PLATE XVIII. are the words, *L. F. Roubiliac Inve<sup>t</sup>. et Scul.*

Arms: sculp. Quarterly, viz. 1st and 4th, Gyrony of Eight, Or and Sab. Campbell of Lockow; 2d and 3d, a Lymphad, Lordship of Lorn.

Over the entrance to the Chapel of St. Blaize, is the Monument of the Poet GOLDSMITH, who was interred in the Temple burial-ground. It was executed by Nollekens; and consists of a mural tablet, surmounted by a good Medallion of the deceased, in profile, grouped with laurel-branches, books, the Comic mask, &c. and having flowing drapery at the sides. The Inscription was written by Dr. Johnson:

OLIVARIUS GOLDSMITH, Poetæ, Physici, Historici, qui nullam fere scribendi genus non tetigit, nullam quod tetigit non ornavit; sive risus essent movendi, sive lacrimæ, affectuum potens, at lenis dominator: ingenio sublimis, vividus, versatilis; oratione grandis, nitidus; venustus; hoc monumento memoriam coluit Sodalium amor, Amicorum fides, Lectorum Veneratio. Natus Hibernia, Forneisæ Lonfordiensis, in loco qui nomen Pallas, Nov. XXIX, MDCCXXXI: Ehlanae literis institutus; Obijt Londini, Apr. IV. MDCCCLXXIV.

The Monument of GAY, the celebrated author of the "Beggars' Opera," "Fables," and other estimable works, is a very pleasing composition by Rysbrack. He died at the age of forty-five, on the 4th of December, 1732; and is here represented on a medallion, by an excellent three-quarter Portrait, so boldly relieved, as to have nearly the effect of a bust. The medallion is supported by a winged Boy, or Genius, standing on a bowed pedestal; in front of a pyramid, crowned by the Poet's arms, and exhibiting a group of various masks, a syrinx, dagger, &c. in allusion to the diversity of his productions. On the pedestal are the following Inscriptions; the first couplet was composed for his own Epitaph, by Gay himself:

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Life is a jest ; and all things show it :  
I thought so once ; but now I know it.

Of Manners gentle, of Affections mild ;  
In Wit, a Man ; Simplicity, a Child :  
With native Humour temp'ring virtuous Rage,  
Form'd to delight at once and lash the Age :  
Above Temptation, in a low Estate,  
And uncorrupted, ev'n among the Great ;  
A safe Companion, and an easy Friend,  
Unblam'd thro' Life, lamented in thy End.  
These are thy Honours ! not that bere thy Bust  
Is mix'd with Heroes, or with Kings thy Dust ;  
But that the Worthy and the Good shall say,  
Striking their pensive bosoms—*Here lies GAY.*

A. POPE.

Here lye the ashes of Mr. JOHN GAY, the warmest Friend, the gentlest Companion, the most benevolent Man ; who maintained Independency, in low circumstances of Fortune ; Integrity, in the midst of a corrupted Age, and that equal Serenity of Mind, which conscious Goodness alone can give, thro' the whole course of his Life. Favourite of the Muses, he was led by them to every Elegant Art, refined in Taste, and fraught with Graces all his own. In various kinds of Poetry, Superior to many, Inferior to none. His Works continue to inspire, what his Example taught, Contempt of Folly, however adorned ; Detestation of Vice, however dignified ; Reverence for Virtue, however disgraced.

*Charles and Catherine*, Duke and Duchess of Queensberry, who loved this Excellent Person living, and regret him dead, have caused this Monument to be erected to his Memory.

*Arms* : painted. Or, on a Fess Sah. between three Escallops Az. five Lozenges, Arg. *Gay*.

Another production by Rysbrack, of superior excellence, is the Monument of ROWE, the Poet-Laureat, and translator of Lucan's 'Pharsalia.' It exhibits a finely-executed Bust of the deceased, crowned with bays, grouped with the sitting figure of his Widow ; who is represented leaning on the pedestal, in a mournful attitude, with her left hand on an open book, and her head reposing on her right arm. Over them, in front of the pyramid which forms the back-ground, and is surmounted by two armorial shields, is a spirited Medallion of their only Daughter. The poetical *Inscription* was not written by Pope, though it has been often ascribed to him.

To the Memory of NICHOLAS ROWE, Esq. who died in 1718, Aged 45 : and of CHARLOTTE, his only Daught'r, the Wife of Henry Fane, Esq. who Inheriting her Father's Spirit,

and Amiable in her own Innocence & Beauty, died in y<sup>e</sup> 22<sup>d</sup>. year of her Age, 1739.

Thy Reliques, ROWE ! to this sad Shrine we trust,  
And near thy *Shakespear* place thy honour'd Bust.  
Oh, next him skill'd to draw the tender Tear,  
For never Heart felt Passion more sincere :  
To nobler Sentiment to fire the Brave,  
For never Briton more disdain'd a Slave !  
Peace to thy gentle Shade, and endless Rest,  
Blest in thy Genius, in thy Love too blest ;  
And blest that timely from Our Scene remov'd,  
Thy Soul enjoys that Liberty it lov'd !  
To these, so munn'd in Death, so lov'd in Life,  
The childless Parent & the Widow'd Wife,  
With tears inscribes this monumental Stone,  
That holds their Ashes & expects her own.

*Arms* : painted. 1. Gu. three Holy Lambs with Banners, Prop. *Rowe* : on an Escutcheon of Pretence Vert, a Saltire, engrailed, Or, betw. four Cross Croslets fitchée, Arg. *Parsons*. 2. Az. three Sinister Gauntlets Or, a Mullet for Diff. *Fane* ; Imp. *Rowe*, without the Escutcheon.

The southernmost intercolumniation, on the east side of this Transept, is filled up by a walk, against which are the three following Monuments.

The first is that of THOMSON, the celebrated author of the '*Seasons*,' who lies buried in the Church at Richmond. This memorial, which was designed by Robert Adam, and executed by M. H. Spang, in 1762, is of white marble. It consists of a figure of the Poet, in a loose gown, sitting in a contemplative position, and leaning on a circular pedestal : in his right hand is the Cap of Liberty ; and at his feet are a Tragic Mask, and the ancient Lyre. In front of the pedestal is a *bas-relief* of the Seasons ; to which a winged Boy, or Genius, is pointing with one hand, whilst the other presents the Poet with a laurel crown. On the basement, which is supported by brackets, is this brief *Inscription* :

JAMES THOMSON. *Ætatis* 42, *Obijt* : 27 August 1748.

Tutor'd by THEE, sweet *Poetry* exalts  
Her voice to ages ; and informs the page  
With music, image, sentiment and thought  
Never to die !

SHAKESPEARE, the Poet of Nature, who wrote not for '*an Age*,' but '*for all Time*,' is represented by a standing figure placed on an elevated basement, and leaning gracefully on a pile of books reared on a pedestal ; in front of which is a pendant scroll thus inscribed with a sublime passage from the *Tempest* :



The Cloud-capt Tow'rs,  
The Gorgeous Palaces,  
The Solemn Temples,  
The Great Globe itself,  
Yea, all which it Inherit,  
Shall Dissolve;—  
And like the baseless Fabric of a Vision,  
Leave not a Wreck behind.

At the angles of the pedestal, are heads, in *alto-relievo*, of Queen Elizabeth, Henry V, and Richard III; and on the left side, are grouped a dagger, mask, and chaplet. The Poet is arrayed in the dress of his times. In the recess of a square niche which forms the back-ground, and is surmounted by an angular pediment supported on brackets, is the following *Inscription* in metal letters, on a small tablet of rich marble:

GULIELMO SHAKSPEARE.

Anno Post Mortem CXXIV; Amor Pvhlicvs Posvit.

This Monument was constructed under the direction of the Earl of Burlington, Dr. Mead, Mr. Pope, and Mr. Martin; and Messrs. Fleetwood and Rich, the Proprietors of Drury-Lane and Covent-Garden Theatres, gave each a benefit Play towards defraying the expense. It was designed by Kent and executed by Scheemakers, for 300*l.* in 1740. SHAKSPEARE was buried in the Church of Stratford-upon-Avon, of which town he was a native: he died on April the 23d, 1616, aged 52.

Mrs. ——— PRITCHARD, the celebrated Actress, is commemorated by a neat Tablet, executed by R. Hayward, and thus *inscribed*:

To the Memory of Mrs. PRITCHARD, this Tablet is here placed by a Voluntary Subscription of those who admired and esteemed her. She retired from the Stage, of which she had long been the Ornament, in the Month of April, 1768; and dyed at Bath in the Month of August following, in the 57<sup>th</sup>. Year of her Age.

Her Comic Vein had every charm to please,  
'Twas Nature's dictates breath'd with Nature's ease.  
Ev'n when her powers sustain'd the Tragic load,  
Full clear, and just, the harmonious Accents flow'd;  
And the big Passions of her feeling Heart  
Burst freely forth, and sham'd the Mimic Art.  
Oft, on the Scenc, with Colours not her own,  
She painted Vice, and taught us what to shun:  
One virtuous Track her real Life pursu'd,  
That nobler part was uniformly Good;  
Each Duty there to such Perfection wrought,  
That, if the Precepts fail'd, the Example taught.

W. WHITEHEAD, P. L.

On the northern side of the adjacent column, is a white marble Tablet, by Horwell, having a variegated back-ground, in memory of CHRISTOPHER ANSTEX, Esq. the sprightly author of the 'Bath Guide.' *Inscription*:

M. S. CHRISTOPHORI ANSTEX, Armigeri, Alumni Etonensis, et Collegii Regalis apud Cantabrigienses olim Socii; Poetæ literis elegantioribus ad primæ ornati, et inter principes Poetarum, qui in eodem genere floruerunt sedem eximiam tenentis. Ille annum circiter MDCCLXX. Rus suum in agro Cantabrigiensi mutavit Bathoniâ, quem locum ei præter omnes dudum arrisisse testis est, celeberrimum illud Poema, Titulo inde ducto insignitum: ibi deinceps sex et triginta annos commoratus, obiit A.D. MDCCCV: et ætatis suæ Octogesimo primo.

At non Poetæ fama cum ipso perihit, quem legunt omnes, omnes quem requirunt; Cujus carmine nullum in aures dulcius descendit melos, nullum memoria citius retinet aut lubentius; Proprium illi fuit materiem sui carminis, non nisi ex ipsâ fontium origine haurire: Aliena vitavit tangere, aut siqua tetigit, pulchriora fecit, et sua. Perpaucis unquam contigit, aut in vitâ et moribus hominum posse acutiùs cernere, aut eorum leviora vitia, ineptias, prævæ Religionis deliramenta, et quicquid ficti sit, et simulati feliciùs adumbrare: Perpaucis ludere tam amabiliter, neque enim ille Ridiculum suum insuavi vel acerbo miscebat, aut sales suos imhucbat veneno, delectare natus, non lædere: Pectus illi tenerimum fuit, Christianâ benevolentia incoctum: Jocari autem, ac ludere, versatili ejus ingenio non erat satis, potuit enim ad rem seriam ac lughrem aliquando transcurrere, haud solertior lectori risum movere, quàm tristi querimoniâ elicere lacrymas. Hæc inter animi oblectamenta, Ille per Vitæ semitam nec spe nec metu impeditam progressus, annos prius attingit seniles, quàm senectutem sibi ohrepentem senserat, ingenio adhuc vigens, cum memoriâ adhuc rerum tenaci, intus domique felix, honoratus foris, suavitate morum ac sermonum omnibus quibus consuevit jucundus, eorum autem quibuscum conjunctissimè vixerat, ipsi in præcordiis colloctus.

*Arms*: sculp. and painted. Or, a Cross, engrailed, betw. four Martlets, Gu. *Anstey*: Imp. Or, three Pallets, Sab. a Bend counterchanged, *Calvert*.

In the east aisle of this Transept are the following Memorials; commencing with those on the west side.

Mons. ST. EVREMOND, the celebrated French wit, and polite writer, is represented by a characteristic Bust placed in a small niche, over a framed Tablet ornamented with funereal lamps and a shield of arms: he was buried in the nave. *Inscription*:

CAROLUS DE ST. DENIS, Dns: de St. Evremond, Nobili Gentre in Normannia ortus, à Primâ Juventute Militiæ nomen

dedit, et per varia Munera ad Castrorum Marescalli gradum erectus Condæo, Turenno, aliisque claris Belli Ducibus, Fidem suam et Fortitudinem, non semel probavit. Relictâ Patriâ, Hollandiam, deinde, a Carolo II. accitus Angliam Venit. Philosophiam et humaniores literas Feliciter excoluit; Gallicam Linguam, cum solutâ tum numeris astrictâ oratione exposivit, adornavit, locupletavit. Apud Potentissimos Angliæ Reges benevolentiam et favorem, apud Regni Proceres Gratiam et Familiaritatem, apud Omnes Laudem et Applausum Meruit: Nonaginta Annis Major, Obiit 1x<sup>o</sup> Septembris MDCCIII. Viro Clarissimo, inter Præstantiores Ævi Sui Scriptores semper Memorando, Amici merentes. P. P.

*Arms*: sculp. and painted. Arg. a Cinquefoil Gu. St. Evremond.

The Memory of GRANVILLE SHARP, Esq. one of the earliest and most effectual opposers of the Slave-Trade, is preserved by a fine profile Medalion, by Chantrey, surmounting a neat tablet: at the sides, in flat-relief, is a Negro in Chains, praying; and other allusive ornaments. *Inscription*:

Sacred to the Memory of GRANVILLE SHARP, ninth Son of Dr. Thomas Sharp, Prebendary of the Cathedrals and Collegiate Churches of York, Durham, and Southwell; and grandson of Dr. John Sharp, Archbishop of York. Born and educated in the bosom of the Church of England, he ever cherished for her institutions the most unshaken regard, while his whole soul was in harmony with the sacred strain, "Glory to God in the Highest, on Earth, Peace, Goodwill towards Men;" on which his Life presented one beautiful comment of glowing piety and unwearied beneficence. Freed by competence from the necessity, and by content from the desire, of lucrative occupation, he was incessant in his labours to improve the condition of Mankind. Founding Public Happiness on Public Virtue, he aimed to rescue his native Country from the guilt and inconsistency of employing the arm of Freedom to rivet the fetters of Bondage; and established for the Negro race, in the person of *Somerset*, the long disputed right of Human Nature. Having in this Glorious cause, triumphed over the combined resistance of interest, prejudice, and pride, he took his post among the foremost of the Honorable Band associated to deliver Africa from the rapacity of Europe, by the Abolition of the Slave Trade; nor was death permitted to interrupt his career of Usefulness, till he had witnessed that Act of the British Parliament, by which the Abolition was decreed. In his Private Relations he was equally exemplary, and having exhibited through Life a model of disinterested virtue, he resigned his pious Spirit into the hands of his Creator in the exercise of Charity, and Faith, and Hope, on the sixth day of July, A. D. 1813, in the 78<sup>th</sup>. year of his age. Reader, if, on perusing

this Tribute to a private Individual, thou should'st be disposed to suspect it as partial, or to censure it as diffuse, know that it is not Panegyric, but History. Erected by the African Institution of London, A. D. 1816.

The Monument of MATTHEW PRIOR, Esq. who is now more remembered for his elegant Poetry, than for his services in divers Embassies to Foreign States, was executed by Rysbrack, from designs by Gibbs; in consequence of a testamentary provision of 500*l.* left, as expressed by the Will, "for this last piece of *Human Vanity*," by the Poet himself. It is a stately, and not inelegant, composition, though deficient in simplicity. It is principally of white marble, and consists of an elevated basement supporting a sarcophagus; upon which, within a circular recess, is an excellent Bust of the deceased, by A. Coizevox, which was presented to Prior, in 1714, by Louis XIV. when he was Plenipotentiary at the French Court. Over it, is a cherub, amidst festoons of flowers; and an angular pediment rising from brackets, upon the apex of which was an urn: on the ascending sides are two boys reclining, one of whom bears an exhausted hour-glass, and the other an inverted torch. At the ends of the sarcophagus, are standing figures of Thalia and Clio, the Muses of Poetry and History: the latter has a closed book, in allusion, probably, to the 'Account of his own Times,' which Prior was composing at the period of his decease, at Wimpole. He was buried, as he had desired, 'at the feet of Spenser,' in this aisle; having long before written the following triplet for his own Epitaph; but which Bishop Atterbury assured him should never appear on his tomb whilst he was Dean of Westminster.

To Me 'tis given to Dye, to You 'tis given  
To Live: alas! one Moment sets us even,  
Mark how impartial is the Will of HEAVEN!

The following *Inscriptions*, which are engraved on the sarcophagus and base of this Monument, were composed by Dr. Rob. Freind.

Sui Temporis Historiam meditantibus Paulatim obrepens  
Febris Operis simul et Vitæ filum Abrupit: Sep. 18. An.  
Döm. 1721. Ætat. 57.

H. S. E. Vir Eximius Serenissimis Regi Gulielmo Reginaeq. Mariæ in Congressione Fœderatorum Hagæ Anno 1690 Celebratâ, deinde Magnæ Britanniæ legatis tum iis, qui anno 1697 Pacem Ryswicki confecerunt; tum iis, qui apud Gallos annis proximis Legationem obierunt; eodem etiam anno 1697 in Hibernia Secretarius; nec non in utroq. Honorabili consensu eorum, qui anno 1700 ordinandis Comercij negotiis,



quiq. anno 1711 dirigendis Portorij rebus Presidebant, Commissionarius: postremo ab Anna Felicissimæ memoriæ Reginâ ad Ludovicum XIV Galliarum regem missus Anno 1711, de pace Stabiliendâ (Pace etiamnum Durante diuq. ut boni jam omnes sperant, Duraturâ) cum Summâ potestate Legatus, МАТТНÆУS PRIOR Armiger: qui hos omnes, quibus cumulatus est, Titulos Humanitatis, Ingenii, Eruditionis Laude superavit. Cui enim nascenti faciles arriserant Musæ hunc Puerum Schola hic Regia perpolivit, Iuvenem in Collegio S<sup>ti</sup>. Iohannis Cantabrigia optimis Scientiis instruxit; Virum deniq. auxit et perfecit multa cum viris Principibus consuetudo. Ita Natus ita Institutus à Vatum choro avelli nunquam potuit, sed solebat sæpe rerum Civilium gravitatem Amæniorum Literarum Studiis condire: et cum omne adeo Poeticæ genus haud infeliciter tentaret, tum in Fabellis concinnè lepideq. tendendis Mirus Artifex neminem habuit parem. Hæc liberalis animi oblectamenta quàm nullo Illi labore constiterint, facile ij perspexere, quibus usus est, Amici; apud quos Urbanitatum & Leporum plenus cum ad rem, quæcunq. forte inciderat, aptè, variè, copiosèq. alluderet, interea nihil quæsitum, nihil vi expressum videbatur, sed omnia ultrò effluere, et quasi jugi è fonte affatim exuberare. Ita Suos tandem dubios reliquit, essetne in Scriptis Poeta Elegantior, an in convictu comes Iucundior.

SHADWELL, the Poet-Laureat and Dramatist, (who was interred at Chelsea) is commemorated by a small Tablet, and a Bust, crowned with bays, in front of a pyramid surrounded with drapery: the sculptor was F. Bird.

*Inscription:*

M. S. THOMÆ SHADWELL Armigeri, Antiquâ Stirpe in Agro Staffordiæ Oriundi: Qui, Regnantibus Gulielmo Tertio & Mariæ, Poetæ Laureati, et Historiographi Regii Titulos Meruit. Ob. Nov. 20, 1692. Ætat. Suae 55. Charissimo Parenti, Johannes Shadwell, M. D. P. P.

*Arms:* sculp. and painted. Party per Pale Or and Az. on a Chev. betw. three Annulets, four Escallops, all counterchanged of the Field; Shadwell.

A pleasing Memorial, executed in 1799, by the elder Bacon, displays a female figure leaning mournfully on a profile Medallion of the Poet MASON, which is elevated on a circular pedestal sculptured with a mask, lyre, and chaplets. The *Inscription*, which was written by Dr. Hurd, Bishop of Worcester, is as follows:

Optimo Viro GULIELMO MASON, A. M. Poetæ, siquis alius Culto, casto, pio, Sacrum. Ob. 7. Apr. 1797. Æt. 72.

At the south end of this aisle are the following Monuments:

MILTON, the immortal author of '*Paradise Lost*,' who died at the age of 66, in November

1674, and lies buried in Cripplegate Church, was first commemorated by a Monument at Westminster, in the year 1737, at the expense of William Benson, Esq. one of the Auditors of the Imprests to George II. It was executed by Rysbrack; and principally consists of an excellent Bust, inscribed with the Poet's name, placed under a circular pediment, surmounted by an urn. Below the base is a group, in *alto-relievo*, of Palm-branches, a Lyre, and a Serpent bearing an Apple in its mouth.

Beneath the last Monument is an *alto-relievo*, by Bacon, sen. representing the Lyric Muse, sitting, and holding a profile Medallion, esteemed a fine likeness, of the Poet THOMAS GRAY: her right hand points upward, as though to the Bust of Milton, in reference to the sentiment expressed in the Epitaph; which was composed by Mason. Gray was buried in the church-yard of Stoke Poges, near Windsor.

No more the *Græcian* Muse unrival'd reigns:

To *Britain* let the Nations homage pay;

She felt a HOMER's fire in MILTON's strains,

A PINDAR's rapture in the Lyre of GRAY.

He died July 30<sup>th</sup>. 1771: Aged 54.

The Memory of SAMUEL BUTLER, the renowned author of '*Hudibras*,' who was buried in the Church-yard of St. Paul, Covent-Garden, is preserved by a good Bust, standing in front of a pyramid, on an inscribed base, having grotesque masks at the sides. It was erected at the expense of John Barber, Esq. the famous Printer, who was Lord-Mayor of London in 1732-33. *Inscription:*

M. S. SAMUELIS BUTLERI, qui Strenshamæ in agro Vigorn. nat. 1612: obit Lond. 1680. Vir doctus imprimis, acer, integer; Operibus Ingenii, non item præmiis, felix; Satyrici apud nos Carminis Artifex egregius; quo simulatæ Religioni Larvam detraxit, et Perduellium scelera liberrime exagitavit: Scriptorum in suo genere Primus & Postremus. Ne, cui vivo deerant fere omnia, deesset etiam Mortuo Tumulus, hoc tandem posito marmore curavit Johannes Barber, Civis Londinensis. 1721.

SPENSER, who was Poet-Laureat to Queen Elizabeth, and whose powerful flow of language, and vivid luxuriance of imagination, are so inimitably displayed in the '*Fairy Queen*,' was buried here under a Tomb of grey marble; which becoming decayed, was replaced by the present Memorial in the year 1778, the charges being defrayed by a private Subscription suggested by the Poet Mason. It consists of a base, tablet, and pediment: the *Inscription*, except a correction in the dates, is a transcript of the ancient one:

Heare lyes (expecting the Second conminge of ovr Saviour Christ Iesus) the body of EDMOND SPENCER, the Prince of Poets in his tyme, whose Divine Spirit needs noe othir witnesse then the Works which he left behinde him. He was borne in London, in the yeare 1553, and Died in the yeare 1598.

Camden, in his "Reges, Reginae," &c. has inserted the two following Epitaphs on Spenser; yet it is very doubtful whether either of them was ever engraven on his tomb.

Hic propè Chaucerum situs est Spencerius, illi  
Proximus ingenio, proximus vt tumulo.

Hic propè Chaucerum Spensere Poeta poetam  
Conderis, & versu, quàm tumulo propior:  
Anglica te vivo vixit, plausitque Poesis;  
Nunc moritura timet, te moriente, mori.

BEN JONSON, as he is familiarly styled, the contemporary and Friend of Shakspeare, and who succeeded Daniel in the Laureatship in the year 1619, was buried in the north aisle of the nave in August, 1637; aged 63. His Monument, which was executed about the middle of the last century, from a design by J. G (ibbs), Arch. consists of a boldly sculptured Medallion, displaying a three-quarter face, under a pediment crowned by a lamp: at the base are three pendant masks, in allusion to the variety of his poetic talents. The only *Inscription*, (and in which the Poet's name is spelt incorrectly) is composed by the words,

O RARE BEN: JOHNSON.—

which have been copied from a stone about 18 inches square, that marks the place of his interment, and from its smallness has given rise to an absurd tradition that he was interred in an erect posture. Dart says, that one Young (who was knighted, temp. Cha. II.) placed a stone over his grave, which cost eighteen pence, with the above sentence.

On the east side are the following Memorials:

A laurelled Bust, on an incurved pediment, preserves the likeness of the Poet DRAITON, the ingenious author of the '*Poly-Ollion*;' a festoon of fruits, with the arms and crest of the deceased, form the ornaments. The *Inscription* is reported to have been written by Ben Jonson:

MICHAEL DRAITON, Esq<sup>r</sup>. a memorable Poet of this Age, exchanged his Lavrell for a Crowne of Glorye, A<sup>o</sup>. 1631.

Doe, pious Marble, let thy Readers Knowe,  
What they, and what their Children owe  
To DRAITON's Name,—whose sacred dvst  
Wee recommend vnto thy Trvst.

Protect his Mem'ry, and Preserve his Storye,  
Remaine a lasting Monvment of his Glorye;  
And when thy Rvines shall disclame  
To be the Treas'rer of his Nsme,  
His Name, that caniot fade, shall be  
An everlasting Monvment to Thee.

Arms: sculp. Guttée, a Pegasus, volant, *Draiton*.  
Crest: the Cap of Mercury within the Beams of the Sun.

BARTON BOOTH, Esq. the celebrated Actor, who descended from an ancient Lancashire family, and was educated under Dr. Busby, at Westminster School, where he first cultivated those expressive graces of action and elocution which eventually established his fame, is commemorated by a neat Monument (executed by W. Tyler), which was "erected A.D. 1772, by his yet surviving Widow, Hester." He died in May 1733, in his 54th year; and is here represented by a large full-faced Medallion; on the right of which, is a Genius crowning him with a laurel-wreath: on the opposite side is the Genius of Tragedy, in a pensive attitude, having a cup and dagger at her feet, displaying an inscribed scroll; of which the substance is given above. At the bottom of the medallion is an Histrionic Mask, and a Lyre entwined with laurel.

Arms: sculp. Three Boars' Heads, erased, and erect, *Booth*.

The Monument of JOHN PHILLIPS, Esq. was erected by his friend Sir Simon Harcourt, in honour of the splendid talents which he displayed in his Poems; and particularly, in that intituled '*Cyder*.' An elevated pedestal supports a large Medallion of the deceased, inclosed by the intermingled branches of the Laurel and the Apple-tree; a label appearing among the leaves with this allusive motto:—'*Honos erit huic quoque Pomo*.' He died at Hereford, of a Consumption, in February 1708, in his 32d year. *Inscription*:

Herefordiæ conduntur Ossa, hoc in Delubro statuitur Imago, Britanniam omnem pervagatur Fama JOHANNIS PHILLIPS: Qui, Viris bonis doctisq. juxta charus, Immortale suum Ingenium Eruditione multiplici excultum Miro animi Candore Eximiâ morum simplicitate, Honestavit. Literarum amœniorum sitim, quam Wintoniæ Puer sentire cæperat, inter Ædis Christi Alumnos jugiter explevit. In illo Musarum Domicilio præclaris Æmulorum studiis excitatus, Optima sribendi Magistris semper intentus, Carmina sermone Patrio composuit à Græcis Latinisq. fontibus feliciter deducta, Atticis Romanisq. auribus omnino digna. Versuum quippe Harmoniam Rhythmo didicerat Antiquo illo, libero, multiformi, ad res ipsas apto



prorsus, et attemperato, non Numeris in eundem ferè orbem redeuntibus, non Clausularum similiter cadentium sono Metiri: uni, in hoc laudis genere, *Miltono* securus, primoq. pœne par. Res seu Tenues, seu Grandes, seu Mediocres ornandas sumserat, nusquam non, quod decuit, et vidit et assecutus est, *Egregius*, quocunq. stylum verteret, Fandi author, et Modorum artifex. Fas sit Huic, Auso licèt à Tuâ Metrorum Lege discedere, O Poesis Aoglicanæ Pater atq. Conditor, *Chaucere*, alterum Tibi latus claudere. Vatum certè Cineres Tuos undiq. stipantium non dedecabit Chorum. *Simon Harcourt*, miles, Viri bene de se, deq. Literis meriti, quoad viveret, Fautor, Post Obitum piè memor, hoc illi saxum poni voluit. *J. PHILIPS STEPHANI* S. T. P. Archidiaconi Salop. Filius, Natus est Bamptoniæ in Agrò Oxon. Dec. 30, 1676. Obijt Herefordiæ Feb. 15, 1708.

CHAUCER, the 'Father of English Poetry,' if that appellation be not more justly due to his contemporary Gower, died in October 1400, at the age of 72; and "lieth buried," says Caxton, "to fore the Chapele of seynte Benet; by whos sepulture is wreton on a table honging on a pylere his Epitaphye maad by a Poete laureat:" namely, *Surigonus* of Milan. That Epitaph was inscribed on "a leaden plate," but has long since been removed: it was the only sepulchral memorial of the Poet till the erection of the present Monument in the latter part of Edward the Sixth's reign, by Mr. Nicholas Brigham. It consists of a Tomb of grey marble, occupying the north end of a square recess formed in the thickness of the wall, and having a canopy of four obtuse arches, ornamented with crockets, pinnacles, drops, &c. in the Pointed style; but possessing little merit in the forms. In front of the Tomb are three pannelled divisions of starred quatrefoils, containing sculptured shields, on which the arms of Chancer are alone distinguishable, through the partial decomposition and crumbling state of the marble: the same arms may be traced in an oblong compartment at the back of the recess, where also, are some remains of the following *Inscription*, now almost obliterated from similar circumstances:

M. S.

Qvi fvit Anglorvm vatcs ter maximvs olim,  
GALFRIDVS CHAVCER, conditur hoc tvmvlo:  
Annvm si quæras Domini, si tempora mortis,  
Ecce notæ subsvnt; quæ tibi cvneta notant.  
25 Octobris 1400.

Ærvmnarvm requies mors.

N. Brigham hos fecit Mvsarvm nomine svmpvts,  
1550.

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A small whole-length Portrait of Chaucer, similar to that engraved in his printed Works, was delineated 'in Plano' at the north side of the above, but not a vestige is left: the whole of the recess and canopy has recently been coloured black. On the ledge of the Tomb were these lines:

Si rogitas quis eram, forsan te fama docebit,

Quod si fama negat, mvndi qvia gloria transit,

Hæc Monvmenta Lege.

From Camden's words—'*Musarum nomine hujus ossa transtulit*,'—it would seem that Chaucer's ashes were removed to the new Tomb. Dart states that his gravestone was taken up when Dryden's Monument was erected, and sawn in pieces to mend the pavement!

Arms: sculp. Party per Pale, a Bend, counterchanged, *Chaucer*.

A mural Monument, by Hayward, over Chaucer's tomb, records the Memory of JOHN ROBERTS, Esq. "the very faithful Secretary of the Right Honourable Henry Pelham, Minister of State" to George II. It was erected at the expense of his three surviving sisters; and exhibits a small profile Medallion of the deceased, under a bas-relief of a weeping female sitting near an urn.

Arms: sculp. A Lion ramp. *Roberts*. Crest: a Lion couchant.

An ill-formed and ponderous Urn, entwreathed with laurel, and standing on an elevated pedestal, preserves the Memory of the Poet COWLEY; as a tribute to whose fame, accomplishments, and talents, it was erected by George Villiers, second Duke of Buckingham. *Inscription*:

ABRAHAMUS COWLEIVS, Anglorum Pindarus, Flaccus, Maro, Deliciæ, Decus, Desiderium Ævi sui, hîc juxta situs est.

Aurea dum volitant latè tua scripta per orbem,

Et famâ æternum vivis, Divine Poeta,

Hîc placidâ jaceas requie; Custodiat urnam

Cana Fides, vigilantq. perenni lampade Musæ.

Sit Sacer iste locus. Nec quis temerarius ausit

Sacrilegâ turbare manu venerabile Bustum.

Intacti maneant, maneant per secula Dulcis

COULEII cineres, servantq. immobile saxum.

Sic vovet,

Votumq. suum apud Posteror sacratum esse voluit,

Qui Viro Incomparabili posuit sepulchrale marmor

*Georgius Dux Buckinghamiæ.*

Excessit è vitâ Anno Ætæ suæ 49<sup>æ</sup>, et honorificâ pompâ elatus ex Ædibus Buckinghamianis, Viris illustribus omnium Ordinum, exsequias celebrantibus sepultus est Die 3<sup>æ</sup>. M. Augusti, Anno D<sup>n</sup>. 1667.

Against the adjoining pier is an oval Tablet,

M M

ornamented with flowers, cherubs, and drapery, and thus inscribed:

M. S. MARTHA BIRCH: Filia Samuelis Vyner, Arm. Nupta primò Franc: Millington, Arm. deinde Petro Birch, hujus ecclesiae Præbend. Pia, Pudica, Prudens. Utriq. marito optima Conjux. Obijt xxv Maij, A. D. MDCCIII. Annos L nata.

Arms: painted. Az. three Fleurs de Lis Arg. Birch. Imp. Az. a Bend Or, on a Chief Arg. two Cornish Choughs Prop. Vyner.

The Monument of that eminent Poet and Dramatist, DRYDEN, "the great High Priest of all the Nine," who succeeded D'Avenant in the Laureatship, in 1688, is a plain composition of the Ionic Order, of different coloured marbles. It consists of an elevated base and pedestal supporting a fine Bust of the Poet, by Scheemakers; behind which is an arched recess under an entablature and pediment rising from pilasters. It was erected at the expense of John Sheffield, Duke of Buckinghamshire; under the direction of Pope, as appears from the following passage in a Letter of Bishop Atterbury's, ("Epist. Correspondence," Vol. I. p. 68) addressed to that Poet. "If your design holds of fixing Dryden's name only below, and his bust above,—may not lines like these be graved under the name?"

"This Sheffield rais'd, to Dryden's ashes just;  
Here fix'd his Name, and there his laurel'd Bust.  
What else the Muse in marble might express,  
Is known already; Praise would make him less."

But the Bishop's proposal was not adopted; and the only *Inscriptions* are as follow: under the Bust:

J. DRYDEN,  
Natus 1632: Mortuus Maij 1, 1700.

On the base:

Joannes Sheffield, Dux Buckinghamiensis Posuit; 1720.

The Duke died shortly afterwards; but Katherine, his Duchess, natural daughter of James II., having a like regard for Dryden's memory, was at the charge of executing the present Bust, by which the first one was replaced, it having been deemed unworthy of the name it proposed to represent.

The three following Memorials are ranged against the Choir, at the north end of this aisle.

An altar Monument for Dr. ROBERT SOUTH, Prebendary of Westminster and Christ Church, (who was buried in the Choir, near his master and friend, Dr. Busby) exhibits a reclining figure of the deceased, in his canonical habiliments: his right hand rests on a scull, the arm being sup-

ported by a cushion; in his left hand is a closed book. Behind him, between two pilasters of the Corinthian Order, fluted, which support a circular pediment, is a large tablet, surmounted by a group of cherubs and a glory, on drapery. On the cornice, between two flaming urns, is an armorial shield, decorated with festoons of flowers.

#### *Inscription on the tablet:*

Ab hoc haud procul Marmore, iuxta Præceptoris *Busbei* Cineres, suos conquiescere voluit ROBERTUS SOUTH, S. T. P. Vir Eruditione, Pietate, Moribus antiquis. Scholæ Westmonasteriensis, deinde Ædis Christi Alumnus, et post Restauratum Carolum, magno favente Clarendono, utriusq. in quo sensim Adoleverat, Collegii Præbendarius. Ecclesiæ Anglicanæ et florentis et afflictæ Propugnator assiduus, Fidei Christianæ Vindex acerrimus. In Concionibus novo quodam et planè suo, sed illustri, sed admirabili dicendi genere excellens; ut barum rerum peritis dubitandi sit locus, utrùm Ingenij acumine, an Argumentorum vi, utrùm Doctrinæ ubertate, an splendore verborum et pondere præstaret: hisce certe omnibus simul instructus adjumentis Animos audientium non tenuit tantùm, sed percelluit, inflammavit.

Erat Ille Humaniorum Literarum et Primævæ Theologiæ cum paucis Sciens, in Scholasticorum interim Scriptis Idem versatissimus; è quibus quod sanum est et succulentum expressit; Idq. à rerum futilium disquisitione, et Vocabulorum involucris liberatum luculentâ Oratione illustravit. Si quando vel in Rerum, vel in Hominum vitia acerbius est invecus, ne Hoc aut Partium studio aut Naturæ cuidam asperitati tribuatur; eam quippe Is de rebus omnibus sententiam apertè protulit, quam ex maturo animi sui Iudicio amplexus est: et cum esset Ipse suæ Integritatis conscius, quicquid in Vitâ turpe, quicquid in Religione fucatum fictumq. viderat, illud omne liberrimâ indignatione commotus profligavit.

His intentus studiis, hæc animo semper agitans, Hominum à consortio, cum esset remotior, auxilio tamen non defuit, quàm enim benignum quàm misericordem in calamitosos animum gesserit, largis muneribus vivens moriensq. testatus est.

#### *Inscription on the pedestal:*

Apud Islipam Ecclesiæ Sacrarium, et Rectoris Domum de integro extruxit, ibidem Scholam erudiendis Pauperum liberis instituit et dotavit. Literis et hîc loci, et apud Ædem Christi, promovendis, Ædificijs istius Collegii instaurandis, Libras millenas in numeratis pecunijs, ter centenas circiter Annui redditus ex Testamento reliquit. Pietatis erga Deum, Benevolentia erga Homines, Monumenta in æternum Mansura.

Obijt Jul. 8, An. Dom. M.DCC.XVI. Æt. LXXXII.

Arms: painted. Arg. on a Fess Gu. betw. three Delfts Sab. a Chaplet Or; South.



On a pyramidal Tablet between the last Monument and that of Dr. Busby, is the following *Inscription* for the late Dean VINCENT:

Hic requiescit quod mortale est GULIELMI VINCENT, qui Puer sub domûs hujusce penetralibus Enutritus, mox post studia academica confecta unde abiit reversus, atque ex imo præceptorum gradu summam adeptus, Decanatu tandem hujusce Ecclesiæ (quàm unicè dilexit) Decoratus est. Qualis fuerit vitâ, studiis, et moribus Lapis sepulchralis taceat. Ortus ex honestâ stirpe Vincentiorum de Shepy in agro Leicestriensi, natus Londini Nov. 1.<sup>o</sup> secundo 1739: denatus Decemb. 21.<sup>mo</sup> 1815.

That celebrated Grammarian and Philologist RICHARD BUSBY, D. D. who was a Prebendary of this Church, and having been originally a King's Scholar in Westminster School, became afterwards the most eminent of its Masters, is commemorated by a very handsome altar Monument, designed and sculptured by F. Bird. The deceased is represented in his clerical vestments, in a reclining posture, holding in one hand a pen, and in the other an open book; and apparently looking at the panegyric *Inscription* recorded on the Tablet behind, viz.

En infra positam, qualis hominum Oculis observabatur, BUSBY Imaginem! Si eam quæ in Animis altius insedit, ultra desideras; Academiæ utriusque, et Fori lumina, Aulæ, Senatûs, atque Ecclesiæ Principes Viros contemplare: cumque satam ab Illo Ingeniorum messem tam variam, tamque uberem lustraveris; quantus Is esset, qui severit, cogita. Is certe erat, qui insitam cuique à Naturâ Indolem et acutè perspexit, et exercuit commode, et feliciter promovit. Is erat, qui Adolescentium Animos ita docendo finxit, aluitque, ut tam sapere discerent, quam Fari; dumque Pueri instituebantur, sensim succrescerent Viri. Quotquot Illius disciplinâ penitus imbuti in Publicum prodire, tot adepta est Monarchia, tot Ecclesia Anglicana, Propugnatores; Fidos omnes, plerosque strenuos. Quæcunque demum sit Fama Scholæ Westmonasteriensis, quicquid inde ad Homines fructûs redundârît, Busbeio, maximè debetur, atque in omne porro Ævum debetur. Tam utilem Patriæ Civem multis Annis, Opibusque florere voluit Deus; vicissim Ille Pietati promovendæ se, et sua alacris devovit: Pauperibus subvenire, Literatos fovere, Tempa instaurare, id Illi erat Divitijs Frui; et hos in Usus, quicquid non erogarat Vivus, Legavit Moriens.

The tablet is sculptured to resemble expanded drapery, partly drawn up: at the sides are pilasters supporting a cornice and pediment, on which are two sepulchral lamps, and a shield of arms decorated with pendant festoons of flowers. In front of the tomb, or pedestal, several open books are

scattered, and others are piled on stands; between which the following particulars are inscribed:

RICHARDUS BUSBY, Lincolnensis, S. T. P.  
Natus est Luttoniæ 1606, Sept. 22.  
Scholæ Westmon<sup>st</sup>, præfectus est 1640, Dec. 23.  
Sedem in Eccles. { Westm<sup>st</sup>. præbendarius } Jul. 5.  
                          { obtinuit Anno Domini 1660, } Aug. 11.  
                          Wellensi Thesaurarius }  
Obijt 1695, Apr. 5.

*Arms*: sculp. and painted. Or, three Arrows Sab. on a Chief of the Last, as many Mulletts of the First; *Busby*.

On the north-west side of the column opposite to Dryden's Monument, is a neat Tablet, ornamented with scrolls, cherubs, an urn, and a shield of arms, in memory of ANTHONY HORNECK, D. D. a native of Wittenburg in Zealand, and a Prebendary of this Church. *Inscription*:

Æternæ Memoræ ANTONII HORNECK, S. Th. Professoris, Regiæ Maj<sup>st</sup>. à sacris, hujus Ecclesiæ Canonici, viri inter primos docti et eruditi: sed qui potissimum flagrantissimo in Deum Zelo et religione; Vitæ sanctimoniâ; Morum gravitate; Humanitatis officiis, in singulos, egenos, præsertim et ægrotantes, sedulo impensis; Sacris Concionibus apud S. Mariam le Savoy, per xxvi plus minùs annorû. curriculum, indesinenter et indefessè ad populum habitis; Scriptis priscorum Sæclorûm pietatem et Asceticam Severitatem mire redolentibus, atq. per ora hominum passim Volitantibus; Longè lateq. inclaruit, ac ingentem sibi apud bonos oēs famam comparavit. Maximis quos in exequendo munere exantlaverat fractus Laboribus, in Nephritidem incidit, lethaliq. calculo Visceribus pertinaciter adhaerescete, candidissimam animam Cælo reddidit, Prid. Calend. Feb. Anno Sal. MDCXCVI. Ætatis suæ LVI. Viro optimo, majora merito, hoc quaecunq. amoris et observantiæ monumentum, Amici MM. PP. αΧω.

*Arms*: painted. Arg. three Bugle Horns, viz. one in Chief embowed towards the Dexter side, and two in Base counter-embowed, the one towards the Sinister, the other downwards, garnished and strung Or, *Horneck*; Imp. Sab. a Falcon close, belled, Prop. a Mullet for Diff. Or.

On the north-west side of the column opposite to Chaucer's Monument, is a curtain-like Tablet in memory of Dr. SAMUEL BARTON, a Prebendary of this Church; which is ornamented with a cherub, and a shield of arms, and inscribed thus:

Prope hanc Columnam depositæ sunt exuvie mortales SAMUELIS BARTON S. T. P. hujus Ecclesiæ Collegiatæ Præbendarii. Qualis erat, paucis disce. Vir ingenio, eruditione, probitate, pietate, denique haud fucato tam erga Ecclesiam, quam erga Patriam, amore præstans. Obijt xviii. Cal. Septemb. Anno Dñi. MDCCXV. Ætat. LXVIII.

*Arms*: painted. *Barton*, Imp. his two Wives, viz. 1. Party per Pale Arg. and Az. on the First, two Pallets Sab.;

M M 2

a Bend, Or. 2. Arg. three Boars' Heads, coupé Gu. langued and armed Or; *Darton*. 3. Quarterly Erm. and Az. on a Cross, Or, five Annulets Az. Crest: a Boar's Head, coupé, Gu.

*Inscriptions on Gravestones in the South Transept:*

Sir ARCHIBALD CAMPBELL, of Inverneil, Knight of the most Honorable Order of the Bath, Major-General of his Majesty's Forces, Colonel of his Majesty's 74<sup>th</sup>. (Highland) Regiment of Foot, Heretable Usber of the White Rod for Scotland, late Governor of Jamaica; afterwards Governor of Fort St. George, and Commander in Chief on the Coast of Coromandel, in the East Indies. Died 31<sup>st</sup> March, 1791: in the 52<sup>nd</sup>. year of his age.

GEORGE FREDERIC HANDEL. Born y<sup>e</sup> 23<sup>d</sup>: February 1684. Died y<sup>e</sup> 14<sup>th</sup>. of April, 1759.—*Arms*: R Demi-Man, coupé; his left arm a-kimbo, his right holding up a bottle, *Handel*. Crest: same as the arms; but placed betw. two Elephants' Trunks, erect.

RICH<sup>d</sup>. CUMBERLAND. Obijt May 7<sup>th</sup>. Anno Domini 1811. Etatis suæ 79.

Underneath this Stone are Interr'd the Remains of JOHN HENDERSON, who died the 25<sup>th</sup>. day of Nov<sup>ber</sup>. 1785: Aged 38 years.

RICHARD BRINSLEY SHERIDAN. Died 7<sup>th</sup>. July, 1816. This Marble is the Tribute of his attached Friend, P. Moore.

SAMUEL JOHNSON, L. L. D. Obijt XIII die Decembris, Anno Domini, MDCCLXXXIV: Etatis suæ LXXV.

O Rare S<sup>r</sup>. WILLIAM D'AVENANT.

ELIZABETH HEYLYN, died June y<sup>e</sup> 9<sup>th</sup>. 1747; aged 49 years. She was the Wife of the Rev<sup>d</sup>. D<sup>r</sup>. J<sup>n</sup><sup>s</sup>. Heylyn, a Prebendary of this Church. ELIZABETH HEYLYN, their Daught<sup>r</sup>, died March y<sup>e</sup> 28<sup>th</sup>. 1759; aged 37 years. The aforementioned D<sup>r</sup>. JOHN HEYLYN, died August y<sup>e</sup> 11<sup>th</sup>. 1759; aged 74 years. He was the first Rector of St. Mary le Strand, which Rectory he held for 35 years, and was a Prebendary of this Church 16 years.

In Memory of the Right Honourable MARY ELEANOR BOWES, Countess of Strathmore, only Child of George Bowes, Esq. of Streatlam Castle, and of Gibside, in the County of Durham, who died 28<sup>th</sup>. April, 1800: Aged 51 Years.

Hic Jacet EDWARDUS WETENHALL, M. D. Filius natu maximus Reverendi admodum in Christo Patris, Edwardi Wetenball, S. T. P. Juxta Depositum. Ob. 29: Aug: 1733: Æt. 71.

D<sup>r</sup>. HARRY BARKER, Prebendary of this Collegiate Church, died on the — day of September, in the year of our Lord 1740; aged 87.

H. S. J. Depositum Reverendi admodum in Christo Patris ENWARDI WETENHALL, S. T. P. Primo Corcugiensis, An: 20: ut Ardughensis, An. 14: in Regno Hiberniæ Episcopl. Obijt 12<sup>mo</sup>. Nov. An. D<sup>ni</sup>. 1713. Etatis suæ 78.

THO: PARK of y<sup>e</sup> County of Sallop, Borne in A: 1483. He lived in y<sup>e</sup> Reignes of Ten Princes, viz: K. Edw. 4. K. Ed. 5. K. Rich. 3. K. Hen. 7. K. Hen. 8. K. Edw. 6. Q<sup>ua</sup>. Ma. Q. Eliz. K. Ja. & K. Charles. Aged 152 yeares: & was Buried here, Novemb. 15, 1635.

WILLIAM BURNABY, Esq. who died November the 8<sup>th</sup>. 1706, in the three and thirtieth year of his age.—*Arms*: Two Bars, in Chief a Lion passant regardant.

T. G. Ar. Obijt 17<sup>o</sup>. die Januarij, Anno Domini 1712. Etat 93.—*Arms*: Quarterly, 1st and 4th, a Lion ramp. 2d and 3d, Party per Fess, indented. Crest: a Lion ramp. crowned.

GULIELMUS OUTRAM, S. T. P. Hujus Ecclesiæ Canonicus, 1679. JANA OUTRAM, obijt 4 Octobris 1721.

Hic situs est THOMAS CHIFFINCH, serenissimi Caroli II. à Teneris annis in utrâq. fortunâ fidus assecla, ac proinde à Regijs cimelijs primo constitutus, Vir notissimi candoris et probitatis: Obijt VL Id. April. A. D. CIOICLXVI.

Here lies interred the Body of L<sup>t</sup>. GEORGE JAMES RIDDELL, Second Son of St. James Riddell, Bar<sup>t</sup>. by his first Wife Mary, Daughter of Thomas Milles, of Billockby, in the County of Norfolk, Esq<sup>r</sup>. He died April 22<sup>d</sup>. 1783; aged 24 years. Also the Body of Dame SARAH RIDDELL, Widow of the above Sir James Riddell: She died June 5<sup>th</sup>. 1817: aged 86 years.

Here lyes the body of JOHN OSBOLDSTON, of Leland in the County of Lancaster, Esq. Page of the Bedchamber to King Charles II. He died the first of March, 1666, and was buried the 3d day of the same Month; aged 65 years.

JAMES MACPHERSON, Esq<sup>r</sup>. M. P. Born at Ruthven, County of Inverness, the 27<sup>th</sup>. October, 1736: died 17<sup>th</sup>. February 1796.

ROBERT ADAM, Esquire; Architect: born at Kirkcaldie, 3<sup>d</sup>. July, 1728; died in London, 3<sup>d</sup>. March, 1792.

Sir WILLIAM CHAMBERS, Knight of the Polar Star; Architect. Surveyor General of his Majesty's Works, F. R. S. F. A. S. & R. A. Died March 8<sup>th</sup>. 1796: Aged 71.

Hic jacet GUILLIELMUS CRAIG, M. A. hujus Ecclesiæ Prebendarius. Obijt 19<sup>o</sup>. die Februarij, 1720. Here also lyes the body of MARY CRAIG, Widow of the above-named Will<sup>m</sup>. Craig, who dyed y<sup>e</sup> 1st of Jan<sup>y</sup>. 1745, aged 81.



Hic jacet SAMUEL BARTON, S. T. P. Hujus Ecclesiae Praebendarius. Obiit 15<sup>o</sup>. Augusti, Anno Dni. 1715. Aetatis 68. Under the same Stone is inter'd the Body of JANE WOWEN, who was born Oct<sup>r</sup>. 21<sup>st</sup>. 1699, and died Dec<sup>r</sup>. 9<sup>th</sup>. 1758, the worthy Daughter of Doctor Barton, who may truly be said to have inherited his Virtues. JOHN WOWEN, Esq<sup>r</sup>. Obijt June 1<sup>st</sup>. 1760. Aetatis 73.

Here lies the Body of RICHARD LUCAS, D. D. Prebendary of this Church, who died y<sup>e</sup> 29<sup>th</sup>. of June A. D. 1715; in y<sup>e</sup> 67<sup>th</sup>. Year of his Age.

Dame MARY STEELE, Wife of Sr. Richard Steele, Kn<sup>t</sup>. Daughter and sole Heiress to Jonathan Scurlock, Esq<sup>r</sup>. of the County of Carmarthen. Died December the 26<sup>th</sup>. 1718: aged 40 years; leaving Issue one Son and two Daughters, Eugene, Elizabeth, and Mary.—Arms: A Bend, counter-compny, betw. two Lions' Heads, erased, on a Chief, three Billets, Steele. Crest: a Stork.

Here lieth the Body of SAMUEL BOLTON, Doctor in Divinity, Chaplain in Ordinary to his Majesty Charles II, and Prebendary of this Cathedral Church; Deceased the 11<sup>th</sup>. of February, 1668.

Sub hoc Marmore (Venerandi Sepulchris indice) Novissimum Domini Adventum, Prestolantur; Mortales Exuviae ANTHONI HORNBECK, S. Th. P. Caetera, Viator, Disce ex vicina Tabella.

ברעכנדיק האמפנת חוה כחכבירך

Here lyeth inter'd y<sup>e</sup> body of Major HENRY CARE, one of y<sup>e</sup> Gentleman Ushers and dayly waiter to King Charles the 2<sup>d</sup>. and King James the 2<sup>d</sup>. He married Venetia, sole daughter and heir of Edward Carew, Esq. by whom he had issue one son, Henry, and 4 daughters. Viz<sup>t</sup>. Elizabeth, Anna Sophia, Alena Maria, & Carew. He descended from that Right Hon<sup>ble</sup>. & ancient Familie of y<sup>e</sup> Earls of Ancram. A pious Christian, faithful Hushand, tender Father, and constant Friend. He changed this life for a better, the 25<sup>th</sup>. day of August, anno 1690. Aetatis suae 33. Resurgam.

On Gravestones in the Aisle:

Under this Stone are deposited the Remains of Mrs. BARBARA SIMPSON, who departed this Life, the second day of March, 1795: aged 55 years.

Quando ullam invenient parem?  
Multis illa quidem febilis occidit.

ABRAHAM COULEIUS. H. S. E. 1667.

Hic Sepultus Est PETRUS BIRCH, D. D. Hujus Ecclesiae Praebendarius, et Subdecanus. Obijt 2<sup>o</sup>. die Julij MDCCX. Aetatis suae 65.—Arms: three Fleurs de Lis: Birch. Crest: a Fleur de Lis, entwined by a Snake having a Dragon's Head.

PHILADELPHIA PERCY. Died the 6<sup>th</sup>. of November 1791; and was Interr'd under this Stone the 24<sup>th</sup>. DOROTHY PERCY, younger Sister of the above Philadelphia Percy. Died the 2<sup>nd</sup>. of November 1794; and was Interr'd on the 24<sup>th</sup>.

Between the great columns opposite to Dryden's Monument, is a large blue-coloured Slab, which exhibits the indent of a full-length Brass figure of a Knight in armour, having a Lion couchant at his feet. This is supposed to have represented the ill-fated ROBERT HAULE, who, in the reign of Richard II., was murdered in the Choir, whilst resisting a band of armed men, sent by John of Gaunt, to force him from sanctuary. Camden, in his collection of 'Epitaphs,' says that Haule "was buried in the place where he was first assaulted, with these verses; but in his 'Reges, Reginae,' the word *Enses* is substituted for *Hostes*:

Me dolus, ira, furor multorum Militis atq<sup>ue</sup>, —

— in hoc gladiis celebri pietatis asylo,

Dum Levita Dei sermones legit ad aram;

Proh Dolor! Ipse meo Monachorum sanguine vultus

Aspersi moriens, chorus est mihi testis in ævum:

Et me nunc retinet sacer hic locus, HAULE ROBERTUM,

Hic qui pestiferos malè sensi primitus Hostes:

The particulars of Haule's murder, and of the important proceedings it occasioned in respect to this Church, will be found in Vol. I. p. 81—83. Widmore states, that the following lines were inscribed on the very spot of the pavement where the murder was committed:

M. Domini C. ter, septuaginta, his dahis octo,

Taurini celebrem plebe colente diem.

Hic duodena prius in corpore vulnera gestans

Ense petente caput Haule Robertus obit.

Cujus in interitu libertas, cultus, honestas,

Planxit militiae immunis Ecclesiae.

Besides the above Gravestones, there are many others of which the Inscriptions are illegible; among them are several ancient Slabs that have been inlaid with Brasses, all which are gone.

The gravestones of Dr. Johnson, the British Lexicographer; Sheridan, whose eloquence and Attic wit rendered him the delight of society, and whose Dramas exemplify the pure principles of genuine Comedy; Cumberland, the 'Terence of England;' and Old Parr, the Veteran of seven score years and twelve, whose memorial is a slip of marble, only 29 inches long, and 11½ inches wide, are shewn in the Ground Plan, PLATE LX. Adjoining to

Sheridan's grave, is that of *Henderson*, the accomplished actor; and upon his coffin, at scarcely a foot in depth, below the surface of the pavement, the remains of his Widow were deposited, in the Spring of 1821. Near the north end of the Transept, are the sepulchral Slabs of the Architects *Adams* and Sir *Will. Chambers*: those of Sir *Arch. Campbell*, *Handel*, *Outram*, *Horneck*, and *Cowley*, are contiguous to their Monuments. Sir *W. D'Avenant*, the Poet Laureat, and author of '*Gondibert*,' was buried in, or near to, the very spot where *May*, the Parliamentary Historian, had previously been inhumed; but whose remains were dug up soon after the Restoration, and thrown, with vindictive contumely, into a large Pit in St. Margaret's Church-yard, together with other bodies of Parliamentarians, which were removed from the Abbey Church at the same period. D'Avenant

died on the 17th of April, 1668, aged 63; his gravestone, which is less than sixteen inches square, is nearly opposite to Dr. Triplett's Monument. Sir *John Denham*, K. B. the author of '*Cooper's Hill*,' and *Francis Beaumont*, Esq. the Dramatic Writer, were both buried here, but have no memorials: the former died on March the 28th, 1668, aged 53, and was interred near Chaucer's Tomb; the latter died in his 29th year, March the 9th, 1615, and was deposited near the entrance of St. Benedict's Chapel. It appears from Widmore, that two Abbots, also, have been buried in this division of the building, viz. *Abbot Benson*, and *Abbot Litlington*, but their gravestones cannot be distinguished with certainty. "Benson," he says, "was buried going to the Vestry;" and Litlington, "before the door of the Vestibulum, and against the Altar of St. Blaise."

#### PRESENT STATE OF THE CHOIR.

Since the Coronation of his Majesty, George the Fourth\*, which took place on the 19th of July, 1821, some important alterations have been made in the CHOIR; and other improvements are now in progress, which will render its appearance extremely different from its former state, as described in the early part of this Volume, and delineated in PLATE XLII.

After the commencement of the preparations for the above ceremony, on the 24th of May, 1820, the whole of the wainscoting, seats, stalls, pulpit, &c. was taken down, together with the organ and the Altar-piece. Divine Service was suspended, and the Church closed from the Public; and it was not again opened for regular Worship till the 24th of March, 1822. This long intermission was partly occasioned by the postponement of the Coronation, in consequence of the Parliamentary Inquiry into the conduct of the late Queen Caroline; and partly, by the time necessarily expended in refitting the Choir for its accustomed solemnities.

In the alterations which have been recently made, and which were executed under the superintendence of Benjamin Wyatt, Esq. the present

\* In the Interior View taken from the *Vaultings*, PLATE XXXVIII, an imposing feature of this gorgeous Ceremony is delineated, in a kind of Bird's Eye Perspective, which was sketched from the middle arch at the east end, nearly fifty-three feet above the pavement of the Choir. The Church is shewn as fitted up on that occasion: the precise point of time is when the King, after having been crowned, was seated in his Chair, on the centre of the platform immediately under the great tower, and receiving the homage of the Duke of York, and other Princes of the Blood Royal. The Vaultings, which are of great extent, are partly floored with oak, and partly paved with brick: many Heads, both animal and human, of bold and grotesque character, ornament the piers and imposts.





Drawn by J. P. Neale

Figures Fetched by H. Moses

Eng<sup>d</sup> by R. Sands & J. Tingle

WESTMINSTER ABBEY,  
VIEW FROM THE VAULTINGS LOOKING WEST,  
SHEWING THE CEREMONY OF THE CORONATION OF HIS MAJESTY KING GEORGE III  
TO HIS ROYAL HIGHNESS the DUKE OF CAMBRIDGE KG & KCB — this Plate is gratefully inscribed by J. P. Neale

London Published Jan<sup>y</sup> 1. 1821 by J. P. Neale, 16. Bonnett Street Blackfriars Road & Hurst Robinson & Co. Chappin side.  
Printed by Cox & Barnett





Architect to this Church, the conveniency of the Congregation has been better attended to, than in the previous arrangements. The cross-seats for the Town Boys, or those of the Westminster Scholars who are not on the foundation, have been removed towards the lower part of the Choir; the wainscotting, on each side, between the great columns of the Tower, has been carried out full two feet, and new seats have been constructed in the vacant space: the pulpit has been placed near the north-east pier, over the railing of the Presbytery, which has been neatly lined with black cloth, and contracted, *pro tempore*, in its dimensions, in order to leave room for the intended restoration of St. Edward's Screen. A platform, also, has been laid down, on each side the Presbytery, as a sub-structure for additional seats; yet it is, at present, questionable, whether any will be erected: the Antiquary, indeed, cannot but regret that the design should have been, at all, entertained; as the platform completely covers a very considerable portion of the Tessellated Pavement, which composes so interesting a feature in this division of the Church. The Organ, after undergoing a thorough repair, and new gilding, has, unfortunately, been replaced in its former situation; where, through its great height, it essentially detracts from the extent and grandeur of the Perspective views which this finely-proportioned Building would otherwise exhibit.

It has already been stated, that the *Altar-piece*, however excellent in itself as a composition from the Classic Orders, was by "no means in unison with the architectural style of this edifice." The Dean and Chapter have, therefore, most judiciously determined, that it shall not again be put up; but that, in its stead, the *Screen* of St. Edward shall be restored as nearly as possible to its ancient state; and working drawings for the purpose are now making, from actual admeasurements, under Mr. Wyatt's direction.

On removing the Altar-piece, it was discovered that the west front of the Screen, against which it had been built and fastened to with iron cramps, was wrought in a similar style of rich sculpture to the east front; though, from the dilapidations it had sustained at *different* periods, its original beauty was altogether deteriorated. The architraves and cavettoes of the doorways still displayed considerable remains of elegant and deeply-perforated foliage; and many remnants of sculptural ornament, including various pieces of a painted and gilt cornice, fragments of gilt foliage, mouldings, lions' heads, &c. were found among the rubbish. The whole Screen, indeed, had been

richly embellished with gilding and painting; the ground was, generally, either of a red, or azure colour, but had been covered with white-wash. All the projecting parts of the large niches at the sides had been cut away; and the central part was formed into a large square recess, or pannel. Whether there had ever been any Historical sculptures on the entablature, to correspond with those of the east front, could not be ascertained; the whole of the frieze having been converted into a deep cove.

#### ANCIENT MONUMENTS IN THE CHOIR.

The ANCIENT MONUMENTS, connected with the Choir, are ranged on each side the Presbytery in the following order, viz. on the north side are those of Aveline, Countess of Lancaster; Aymer de Valence, Earl of Pembroke; and Edmund Crouchback, Earl of Lancaster: on the south side, those of King Sebert; and the Lady, Anne of Cleves, the divorced wife of Henry the Eighth.

It appears, from many concurring circumstances, that these interesting examples of Sepulchral Commemoration, were all, for a long series of years, open to the public view; and their peculiar elegance, when in their original state, must have highly contributed to the magnificence of this part of the Church. Sir Joseph Ayloffe, Bart. whose account of those of Sebert, Aveline, and Anne of Cleves, was read before the Society of Antiquaries, in March, 1778, and afterwards published as part of the "*Vetusta Monumenta*," expressed an opinion that their seclusion from the public eye, and particularly that of King Sebert, 'carried with it such an appearance of ungrateful disregard to the memory of a munificent and royal benefactor, that the time and occasion of so remarkable a transaction ought to have been carefully transmitted to posterity:' but he could find no authority for determining either 'the one or the other.'

In the investigation entered into by the same writer, for the purpose of ascertaining the precise period in which they were 'condemned to obscurity,' he was induced to suppose, from circumstances more plausible than decisive, that "the first Tapestry linings that were hung up on the sides of the area before the Altar," and by which these Monuments were secluded from inspection, "were placed there in the year 1625, by order of King Charles the First, as proper furniture and decorations for that part of the Church which was then fitting up, and particularly adapted for therein performing the solemnity of his Coronation; and that those Tapestries being afterwards, on the ap-

plication of the Lord Keeper Williams, then Dean of Westminster," (who, to encourage the manufactory of Tapestry, set up by Sir Francis Crane, at Mortlake, in Surrey, had paid him no less a sum than 2500*l.* for Tapestries representing the Four Seasons), "given by the King to the Church, were permitted there to remain in the same manner and situation in which they were originally placed; not only as specimens of the flourishing state to which the art of Tapestry weaving in England was then arrived, but as a testimony of his Majesty's regard for the place in which his father and himself had been crowned, and where the remains of many persons of his Royal family were deposited."

However ingeniously Sir Joseph may have thus supported his conjecture, there is reason to believe that the original Tapestry, or rather *Cloth of Arras*, as Dart more properly denominates it, which obscured the Monuments, was hung round the Presbytery at a much earlier period than the reign of Charles I. Weever, the first author who has spoken of these Hangings, (vide "*Fun. Mon.*" p. 483, Edit. 1631) mentions the story of 'St. Edward and the Pilferer,' as one of the subjects represented: another subject, as already noticed in the present Volume, p. 45, was 'St. Edward and the Pilgrim.' Now it cannot be surmised, with the least degree of probability, that the *legendary* life of King Edward would have been resorted to in this country, so long after the Reformation, for subjects to be wrought in ~~the~~ Tapestry for the decoration of a Protestant Church. The monkish distich, also, which was inscribed under each compartment, evidently refers to some prior era, in which the legends delineated in the arras were generally believed to be true.

Sir Joseph proceeds to remark, that "soon after the breaking out of the grand rebellion," the Tapestries in question, "then justly deemed extremely valuable, were taken down and secured from the outrages of Cromwell's soldiers;" and that, "after the Restoration and Coronation of the



second Charles, they were again brought out and hung up in their former places, where they remained till the year 1706," when the late Altarpiece was erected here. Both these assertions are questionable:—Dugdale, in his "History of the Civil Wars," when speaking of the Parliament, under the date 'January 4, 1644,' has the following passage: "To glorify their doings the more, they adorned their House of Commons with that whole suit of Hangings which were placed in the Quire of the Collegiate Church at Westminster, and some other taken out of the King's Wardrobe." Whether they were ever restored to the Church, does not appear; but it is most probable that they never were, it being evident from Sandford's Prints of the 'Coronation of James the Second and Queen Mary,' that the subjects of the Tapestry, which then ornamented the Choir, were altogether different from those described above. On one piece, in particular, the Circumcision was represented; a large remnant of which is still preserved in the Jerusalem Chamber, in the Deanery.

Keepe, whose "Mon. West." was published in 1683, mentions the "five noble Monuments," as being yet visible on withdrawing the Hangings placed before them; but they were consigned to almost utter obscurity when the Presbytery was first wainscotted in Queen Anne's reign, from which period till the year 1775, they could be seen only at the times of fitting up the Church for the solemnities of a Coronation. In that year the wainscoting of the entire Choir was begun, and the old work having been removed, Drawings of all the Monuments were made by Basire; which, though not strictly accurate, were afterwards engraved for Gough's "Sepulchral Monuments," and the "Vetusta Monumenta." By the new wainscoting, these neglected tombs were again secluded from view, and they remained closed up, till the preparations were commenced for the Coronation of George IV.

The dilapidated state in which these once beautiful, and still very interesting specimens of ancient art now appear, has been far more the result of the disgraceful neglect they have experienced, than of the mere ravages of time and accident. Their original elegance, however, may be extensively appreciated, from the ingenuity of design, richness of decoration, and accuracy of form and costume, which they yet display, though on the verge of ruin, and most lamentably mutilated. The Antiquary, and indeed every true admirer of *British Art*, cannot but dwell with fond expectation on the idea of their being *restored*, as nearly as possible to their former beauty; not only in re-

spect to Sculptural embellishment, but likewise to the numerous Heraldic bearings and other ornaments in gilding and painting, which they respectively exhibited. Should the funds of the Dean and Chapter, from whatever cause, be deemed insufficient for such a desirable purpose, it ought to be regarded as a National concern, and carried into effect at the expense of Parliament. The Choir would then re-assume a considerable portion of its ancient splendour, and the eye dwell with delight on these magnificent examples of the inventive talents and skill of our Predecessors; examples, which, independently of their various excellencies, totally disprove the claim of John Van Eyck to the discovery of the *Art of Painting in Oil*. The figures and canopy over Sebert's Tomb, and the armorial shields, &c. on those of Aveline, Valence, and Crouchback, having been so painted full half a century before the Flemish Artist was born.

The first Monument on the north side of the Presbytery, is that of AVELINE, *Countess of Lancaster*, the daughter and, eventually, sole heiress of William de Fortibus, Earl of Albemarle, by Isabella, his second wife, the daughter of Baldwin de Ripariis, or Redvers, Earl of Devon, and the Isle of Wight. The high honours which she possessed, her distinguished beauty and immense wealth, together with her future great expectations, as presumptive heiress to her mother's family, induced Henry the Third to consider her as a fit match for his second son, Edmund Crouchback, Earl of Lancaster; and she was accordingly married to him in her eighteenth year, on the Thursday before the Feast of St. Ambrose, (December) 1269, with remarkable pomp and solemnity. The precise time of her decease is not known; but Sandford is evidently erroneous in saying, that 'she died in the same year she was married;' there being several writs extant, bearing date the 2d of February, in the 1st of Edward I. viz. 1273, directed to the Sheriffs of Hampshire, Kent, Rutland, Lincoln, York, Bucks, and Surrey, and commanding them to give to the said Aveline, and Edmund her husband, full seizin of the divers possessions in those counties which her father had held in capite. She could not, however, have long survived that period, as the *Inquisitiones post Mortem*, of the 3d of Edward I. mention various estates in Essex, of which she died seized; and at the very commencement of the 4th year of that King, the Earl, her husband, was married to his second wife Blanch, Queen of Navarre.

Aveline's Monument was, probably, the first in the Pointed style of Architecture ever erected in



this Church. It is wholly of freestone; but every part was originally gilt and painted in an ornamental and tasteful manner. In its general design, it is a light and elegant composition, consisting of an altar-tomb, upon which, under an elevated pyramidal canopy, is a recumbent figure of the Countess, now greatly mutilated, five feet seven inches in length; the hands of which were originally conjoined, as in prayer, but have long been broken off. Her head rests on two small cushions, supported on each side by an angel, draped. She wears a long hood, reaching to her shoulders, and a close coif: the latter is joined, near the temples, to a barbe, or wimple, which covers the lower part of her chin, and extends over her neck. Her garments consist of a loose robe and a flowing mantle, which reach down to her feet; and in their elegant cast, and graceful folds, might vie with many esteemed models of ancient statuary. At her feet are two talbot whelps, couchant.

The tomb, on the south side, is separated by small graduated buttresses, into six compartments, each of which contains a male figure, in a long gown, or robe, standing within an arched recess; but all the heads are gone except two, and those are defaced: within the angle above each recess is a circle inclosing a quatrefoil. Both the buttresses and pediments are enriched with crockets and finials; in the spandrels between them, were formerly twelve heater shields of arms, all which have been taken away since Sir Joseph Ayloffe wrote his description of this Monument: the cavetto of the covering stone is studded with roses.

The canopy which surmounts the tomb, and is carried up pyramidically, is supported at each angle by a pier buttress, now greatly mutilated. It was originally open on all sides; but the opening towards the north is entirely closed up, and the whole of the tomb on that side hidden, by the ponderous masonry that forms the back of the Monument of Lord Ligonier; previously to the erection of which, its elegance had been alike deteriorated by the memorial for Bishop Duppa. The arch-vault is supported by fluted ribs or groins, which spring from clustered shafts on the inner sides of each buttress, and concentrate in a boss, or key-stone, ornamented with a two-fold circle of oak-leaves. The shafts appear to have been painted of different colours; and all of them, as well as their enriched capitals, have been overspread with a net, or lozenge-work, in plastic, heightened with gold. In the compartments between the groins, are vestiges of elegant trailing branches of the 'claret grape' with ripe fruit, painted in their proper colours, on a light ground. The front of the

canopy has been extremely rich, both in sculptural forms, and in decoration, but it is now much defaced, and the apex of the pyramid is completely gone. It exhibits an elevated pointed arch, springing from a single column on each side, and having its architrave studded with roses; within which is a kind of trefoil-headed arch, rising from the outer capitals of the clustered shafts. The spandrels are sculptured in *mezzo-relievo*: that towards the west displays a vine-branch, fructed; the other a large acanthus, fully expanded, and two smaller ones. In the surmounting tympanum is a large compartment formed by convex mouldings, composed of the greater portions of three circles conjoined in point, the pannel of which was originally ornamented with an historical painting, supposed, by Sir Joseph Ayloffe, to represent the Apotheosis, or Assumption of Aveline; but scarcely a trace of a single figure can now be distinguished: in the angular spandrels at the sides, are vine-branches tastefully depicted. Large crockets of oak-leaves, intermixed with small double acorns, are carried up the sides of the weatherings, the fascias of which are divided into small oblong squares, blazoned with arms, and separated from each other by a rose. According to Dart, the pyramid was terminated by a Fleur-de Lis; but, in the print of this monument, given by Sandford, it appears to have been composed of a group of oak-leaves.

*Arms:* painted. The number of bearings that may yet be distinguished is twenty-four, viz. twelve on each weathering, but many of them are repetitions: the varieties only are here given. 1. Bendy of Six Or and Az. within a Bordure Gu. Ponthieu. 2. England, a Label of three Points, each charged with a Fleur-de Lis, Crouchback. 3. Or, Four Pallets, Gu. Eleanor of Provence. 4. Quarterly, 1st and 4th, Gu. a Castle Or; 2d and 3d, Arg. a Lion ramp. Sab. Castile and Leon. 5. Or, a Lion ramp: Az. Baldwin de Redvers, Earl of Devon. 6. England, a Label of Five, Crouchback: "This Prince," says Sandford, "sometimes used the Label of three Points, and sometimes that of five, as his seals and other places would more conveniently receive them." 7. England, a Bendlet Az. Henry of Monmouth, Crouchback's second son. 8. Or, a Lion ramp. Gu. Francis de Albaniaco. 9. Or, a Lion ramp. Sab. On Aveline's garment are traces of the arms of William de Fortibus, her father, viz. Gu. a Cross Patonce Vaire. Gough, in his 'Sepulchral Monuments,' Vol. I. p. 67, speaks of the enamelled blazonry on the canopy, but in this he is mistaken: the emblazonments are wholly executed in oil-colours and gold.

This Monument and the adjoining one of AYMER DE VALENCE, are delineated in PLATE XLIII: the group seen through the arch, forms a portion of General WOLFE's Monument.

AYMER, or AUDOMAR DE VALENCE, Earl of Pembroke, was the third son of William de Valence, whom he succeeded in his estates and honours. He was much employed in the Scot-





Drawn by J. E. Neale

Engraved by John Le Keux

## WESTMINSTER ABBEY.

## THE MONUMENTS OF AVELINE AND AYMER DE VALANCE

To the RIGHT HON<sup>ble</sup> the EARL OF GALWAY &c. &c. An admirer and encourager, of the fine arts and of topographical works,  
this plate as a token of great respect is inscribed by

J. E. Neale

London: Pub. July 1851. by J. E. Neale & Co. 15, Abchurch Lane, & Messrs. Roberts, 25, St. Dunstons, &c. &c. &c.  
Printed by J. E. Neale





tish wars, in the reigns both of Edward the First and Second, though not always with success, the gallant Bruce, whose troops he had once surprised, and whose brother he had hanged, having twice or thrice compelled him to retreat with loss. Edward the First, on his death-bed, recommended to him to keep Gaveston out of England; and early in the reign of his successor, he joined with other Barons against that insolent minion, whom they besieged in Scarborough Castle, and soon afterwards beheaded, though the Earl interceded for his life. Edward II, in his eighth year, anno 1314, appointed him General of all his Forces from the Trent to Roxborough. Two years afterwards, when on a journey to Rome, he was seized, in the way of reprisal, by a Burgundian partizan, named John de la Moillen, who alleged that he had served the King of England, and had not been paid his wages. The King himself wrote letters to divers foreign Princes to obtain his release; and he was eventually ransomed for 20,000 pounds of silver. In 1321, he assisted Edward to defeat the confederated Barons under Thomas, Earl of Lancaster, at Pontefract; and on the execution of that nobleman, in whose sentence he had judicially connived, he obtained a grant of part of his estates. This concern in the Earl's death proved fatal to him; for, in going to France with Isabel, the Queen mother, two years afterwards, he was there murdered on June the 23d, 1323. Tradition states, that he was killed at a tilting-match held on his marriage with his third wife Mary, daughter of Guy de Chastillon, Earl of St. Paul, the foundress of Pembroke College, who was thus a virgin wife, and widow, on the same day; but there appears to be no valid foundation for this tale. Leland, from a Chronicle in Peter-House Library, says, that after his going into France, "he was suddenly murdered in a privy sege, by the vengeance of God; for he consented to the death of St. Thomas."

The general design of Aymer's Monument is similar to that of the Countess Aveline, but it is much more large and lofty, and more elaborately wrought. All the upper part is most shamefully mutilated; and besides many other disfigurements, the heads of all the small statues at the sides of the tomb, but one, have been long broken off: It is wholly of freestone, yet probably not from the same quarry, as the density of the stone seems variable. The tomb stands on a plinth, and has eight trefoil-headed arches on each side, containing headless statues of the Earl's kindred and allies; as would appear from their arms, which are blazoned on heater shields, pendant, within radiated quatrefoils in circles, in the spandrils between the pediments. The

outer member of each pediment ends in some animal; the upper angles terminate in finials which extend into the cavettos beneath the covering stone: within each tympanum is a trefoil inclosed by a circle. On the tomb is a recumbent Statue of the Earl, cross-legged; the hands, which are now gone, were joined as in prayer: he is represented in a suit of chain-mail, with a surcoat of his arms. His left shoulder is crossed by a belt, which apparently was connected with a shield that has been destroyed; he has a narrow girdle and a long sword: at his feet is a Lion, couchant and regardant. He wears a close round helmet, which is bordered by a fillet. His head rests on two cushions; and over it are the remains of three small figures in flowing drapery; the middlemost of which is more elevated than the others, and appears to be sitting on their conjoined hands. Gough, "Sep. Mon." Vol. I. P. II. p. 84, describes this group as representing the Soul of the deceased supported by angels ascending to Heaven, "as in the monument of John, Lord Welles, at Lincoln." The Canopy, which is completely open, is at present in a very ruinous condition. Both fronts are enriched with similar sculptures; in their original state they were probably exact counterparts of each other: their arches are curiously radiated, and elegantly sculptured with branches of different species of foliage. Within each of the large trefoil compartments of the pediment, is a Knight in plate armour, galloping on a caparisoned courser; he has on a close helmet with a flowing baudequin: the background is diapered. The weatherings are studded with roses: the crockets are very bold; they seem to have been intended for groups of oak-leaves. On each side there were formerly two elevated projecting brackets, supporting small angels, but these have long been destroyed. The groining which sustains the arch-vault, concentrates in a rose. Almost every part of this monument has been richly gilt and painted.

*Arms:* painted. On each side of the Tomb there are seven whole shields, and two half ones, viz. South side: 1. Half-shield: Barry Or and Az. an Orle of Martlets, Gu. *Valence*. 2. Gu. three Pallets Vaire, a Chief Or, and Label of Five Az. *Odo of Champagne*; dimidiate with Chequie Or and Az. within a Bordure Gu. a Canton Erm. *Earldom of Bretagne and Richmond*. 3. *England*, a Label of Three, Az. each Point charged with two Fleurs de Lis Or, *Crouchback, Earl of Lancaster*. 4. Vaire, three Bars Gu. dimidiate with *Odo of Champagne*. 5. Vaire, three Bars Gu. 6. Az. Semée of Fleurs de Lis Or, *Anjou*; dimidiate with *Odo of Champagne*. 7. *Anjou*. 8. *Valence*; dimidiate with *Odo of Champagne*. 9. Half-shield: *Odo of Champagne*. North Side. Half-shield: Chequie Or and Az. a Bordure Gu. *Warren*. 2. *Valence*; dimidiate with Gu. three Pallets Vaire, a Chief Or, and Label of Four, Gu. *Odo of Champagne*. 3. Or, a Lion



ramp. Sab. debruised by a Bend, Gules. 4. *Ditto*; dimidiate with *Odo of Champagne*. 5. Az. Semée of Fleurs de Lis Or, Anjou. 6. *Ditto*; dimidiate with *Earldom of Bre-taigne and Richmond*. 7. Or, a Maunch Gu. *Hastings*. 8. Or, two Pallets, Gu. dimidiate with, Az. three Cinquefoils Or, *Bardolph*. 9. Or, three Escutcheons, Barry of Six Vaire and Gu. *Montchensy*.

The magnificent Monument of EDMUND CROUCHBACK, *Earl of Lancaster*, second son of Henry III, occupies the entire space between the two columns next to the Screen. This Prince was born on the 16th of Jan. 1245. According to some writers he obtained the surname of *Crouchback* from the crookedness of his back; and a story was once in circulation that he was in reality the eldest son of Henry, but displaced from the succession to the crown on account of this deformity. It would seem, however, that this tale was merely an invention of later ages to strengthen the claims of the House of Lancaster, who derived their vast inheritance and greatness from the honours and possessions which had been inherited on this Earl, or obtained by him in marriage: the more respectable authorities, also, incline to derive his surname from the Cross or *Crouch*, as it was anciently called, which he wore embroidered on his habit after he had vowed to engage in a Crusade in the 54th of Henry III, anno. 1269. The subtle grant of the kingdom of Sicily and Apulia made to this Prince when he was only eight years of age, by Pope Innocent IV, for the purpose of practising on the credulity of his father, and fleecing his enslaved subjects, was productive of the most important events that have ever been recorded in our annals. The association of the Barons against Henry III, the appointment of Conservators of the Peace in the several Counties, and the settlement of the democratical part of our Constitution on a permanent basis, were some of the consequences of the vast extortions made by Henry to support his son's titular claim; but at length, after a ten years' contention, the King was obliged to renounce it, in form, whilst a prisoner to Simon de Montfort, Earl of Leicester, and the grant was revoked by Pope Urban, in 1263. But Henry made ample amends to his son for the loss of his imaginary kingdom; by conferring on him, in October 1264, on the death of Montfort, who was slain at Evesham, the Earldom of Leicester and Seneschalsy of England; and two years afterwards the titles and forfeited estates of Robert de Ferrers, Earl of Derby. The Earldom of Compeigne was afterwards annexed to his other honours, and in 1269, by his marriage with Aveline, he acquired a claim to the Earldom of Devon and the Sovereignty of the Isle of Wight; but of these latter honours he was deprived, by

the decease of the Countess before her mother, Isabel. Crouchback's second wife was Blanch, Queen of Navarre, daughter of Robert, Earl of Artois, and widow of Henry of Compeigne, by whom he had issue three sons and a daughter. In the year 1296, he was despatched on an expedition into Gascoigne, and after some notable success he retired to Bayonne; where he is said to have died of vexation on account of the desertion of his troops for want of pay: his remains were soon afterwards brought to England, and interred in this Church.

This Monument is more complete in its design, and much larger, than that of Valence; yet its style and execution are very similar. Like that, also, the upper part of its canopy has been most vilely mutilated. Even at the last Coronation, its remaining pinnacles and finials were disgracefully taken down, for the purpose of obtaining room for a few additional seats in a temporary gallery; and they are now lying unrestored, beneath the ancient arch, over the tomb of Vaughan, in the Chapel of St. John Baptist. It is thus that our most elegant sepulchral memorials become progressively deteriorated and eventually destroyed; through the ill-taste or negligence of those who ought to take an interest in preserving them. The canopy is supported by four graduated buttresses on each side, which rise from the ground plinth, and separate both the pedestal and superstructure into three divisions; the central division, which is the largest, is nearly seven feet in extent, the others are about two feet each. There are ten trefoil-arched niches on each side of the tomb, surmounted by angular pediments, inclosing trefoils, and separated by small buttresses, pannelled. Within each niche is a small figure, apparently either of a King or Queen; but many of them are too much defaced to be appropriated with certainty. The spandrils on each side contain twenty shields of arms, the blazonry of which has been executed in a very singular manner: the charges having been first embossed in a plastic composition, (which in many parts has crumbled away,) and then painted and gilt as the bearings required.

The statue of Crouchback, which lies on the tomb, is somewhat turned to the right, as though looking towards the altar. He is represented as a Crusader, with his hands as in prayer. His head rests on a cushion supported by angels; and his feet are placed against a couchant Lion. He is clad in chain mail, and wears a close round helmet: traces of his arms, which were neatly blazoned in Oil on his surcoat, are yet visible. He had a long sword and shield, but the hilt of the former has been broken off, and the latter wholly destroyed or stolen.





Drawn by J. P. Neale.

Engraved by W. R. Smith.

# WESTMINSTER ABBEY.

VIEW IN THE NORTH AISLE LOOKING EAST, SHOWING CROUCHBACKS MONUMENT &c. &c.

To DANIEL STOW Esq' &c. &c. An admirer and patron of polite and Antiquarian literature.

This Print is inscribed in testimony of sincere esteem by J. P. Neale.

London Published July 1 1817 by J. P. Neale, 16, Bennett St. (Blackfriars Road) & Longman & Co. Paternoster Row

Geo. B. Barnes, Printer





Gough says, that on the belt of the Earl's sword 'were various arms *enamelled*;' yet this was certainly not the fact; and our author, in this instance, as in several others which might be pointed out in his 'Sepulchral Monuments,' has possibly been led into error by the impression on his mind that *Oil-painting* was not invented at the period when this monument was erected; and therefore induced to refer the smooth and glossy appearance of oil blazoning, to another art in which it has no concern. Scarcely any trace of arms is now to be distinguished on the belt.

The Canopy is so greatly damaged, that a proper idea of its ancient state can be obtained only by referring to Hollar's engraving of this Monument in Sandford's History; in which its lofty pediments, rich finials, and uprising, octagonal brackets, surmounted by angels, appear to great advantage. There are three open arches on each front, and one at each end: the under parts are all ornamented with trefoil radiations. Within the pediments over the middle arches, which are much wider and more elevated than the others, are large trefoils, containing *alto-relievos* of the Earl on horseback, armed in mail, cap-a-pée. His arms were painted both on the back and front of his surcoat, and also on the saddle and caparisons of his horse, which is in a walking position, and dappled on the belly with brown and white spots; the back grounds were diapered lozenge-wise. The side pediments are two-fold: the lowermost display sculptured foliage, apparently of the oak, and animal heads in circles. All the weatherings have been bordered with crockets of oak-leaves in bold-relief; and the principal finials on each side were terminated by similar foliage, grouped like a plume. On the inner fascia of the weatherings, as in the monument of Aveline, are numerous armorial bearings painted in oblong squares, in *Oil*, and not 'in distemper,' as former writers have described them: the squares are for the most part separated by a clumsily-shaped six-foil, in gold. The upper panells of the buttresses and a few other parts, were decorated with mosaic-work, in different coloured glass, intermixed with pearl shell, but hardly a vestige is now remaining. The vaultings of the pediments were enriched by golden stars in an azure sky; and on the inner sides of the trefoil radiations of the arches, were painted vine-branches and other foliage. The north side of this Monument, as it appeared immediately previous to the Coronation of George IV, is represented in PLATE XV.

*Arms:* painted. On the Tomb. North side, commencing from the East. 1. Gu. three Pallets Az. a Bend Vaire, *Grandison*. 2. Or, four Pallets, Gu. *Earldom of Provence*. 3. Or, a Lion ramp. Az. *Redvers*, Earl of Devon.

4. Or, three Bendlets Az. within a Bordure Gu. *Earldom of Ponthieu*. 5. Quarterly, 1st and 4th, Gu. a Castle Or; 2d and 3d, Arg. a Lion ramp. Sab. *Castile and Leon*. 6. *England*, debriused by a Bendlet Az. *Henry of Monmouth*, Earl of Lancaster. 7. *England*, with a Label of Five, *Crouchback*. 8. Barry of Eight Az. and Gu. ten Martlets Sab. 9. Or, an Eagle displayed Sab. *Frederick the Second*, Emperor of Germany. 10. *Provence*. 11. *England*. 12. Gu. a Cross Patonce Vaire, *Countess Aveline*. 13. *Provence*. 14. Arg. a Lion ramp. Gu. crowned Or, within a Bordure Sab. Bezanty, *Richard*, Earl of Cornwall. 15. *England*. 16. Az. Semée of Fleurs de Lis Or, a Label of Five Gu. each charged with three Castles, *Earldom of Artois*. 17. *Redvers*. 18. *Castile and Leon*. 19. *Crouchback*. 20. *England*. All the above shields are pendant from branches of oak, except the 19th, which hangs from a lion's head. The arms on the South side appear to have been merely repetitions of the foregoing, but they are arranged in a reverse order. The Bend Vaire, in that which answers to No. 1, is represented in Hollar's print as charged with three Eagles.

*Arms on the Canopy. South side:* On the larger pediment, Eastward. *Dexter side:* 1. Or, two Bends, Gu. *Sudley*. 2. Or, Fretty Gu. on a Chief Sab. three Bezants, *St. Amand*. 3. Gyrony of Twelve Or and Sab. *Raon or Roan*. 4. Quarterly per Fess indented Arg. and Gu. *Fitzwarin*. *Sinister side:* 1. Barry of Six Or and Az. a Bend Gu. *Gaunt*. 2. Vaire Or and Gu. *Ferrers and Derby*. 3. Gu. a Lion ramp. Or, *Fitz-Alan*. 4. *Sudley*. 5. Gu. a Cross Or, within a Bordure Az. — On the smaller pediment Eastward: *West side.*—1. Chequie Or and Az. *Warren*. 2. Or, three Chevrans Gu. *Clare*. 3. *Fitz-Alan*. 4. Gu. a Fess between ten Cross Croslets Or, *Beauchamp*, Earl of Warwick. 5. Or, a Cross Gu. *Bigod*. 6. Gu. a Fess betw. six Martlets Or, *Beauchamp of Powick*. 7. *Warren*. 8. Or, three Bars Gu. *Alice de Romely*. — *East side:* 1. Or a Lion ramp. Purp. *Lacy*. 2. Quarterly Gu. and Or in the 1st quarter, a Mullet Arg. *Vere*. 3. *Fitz-Alan*. — On the middle pediment: *West side.*—1. Or, an Eagle displayed Sab. armed Gu. *Germany*. 2. Quarterly 1st and 4th, Sab. a Lion ramp. Or, *Kyngston*; 2d and 3d, Arg. a Lion ramp. Gu. double-tailed. 3. *Earldom of Provence*. 4. *Ponthieu*. 5. *Francis de Albaniaco*. 6. *Castile and Leon*. 7. *England*. 8. *Germany*. 9. *England*, a Label of three, Az. each charged with three Fleurs de Lis, Or, *Crouchback*. 10. As 2. 11. *England*, a Label of Five. 12. *Provence*. 13. *England*, debriused by a Bendlet Az. *Hen. of Monmouth*. 14. *Ponthieu*. The Arms on the *East side* are repetitions. — On the larger pediment Westward. *Dexter side.*—1. *Berkeley*. 2. Or, two Bars Gu. in Chief three Torteaux, *Wake*. 3. Vaire Or and Gu. *Ferrers and Derby*. 4. Gu. seven Mascles conjoined, Or, 3, 3, and 1, *Quincy*. 5. *Raon*. 6. Chequie Or and Gu. a Chief Erm. *Rob. de Tateshale*. 7. *Lacy*. 8. Az. a Cross Or. 9. Or, a Fess cottised, in Chief, a Lion ramp. Gu. 10. *Ferrers and Derby*. *Sinister side.*—1. *Despencer*. 2. Defaced. 3. *Warren*. 4. *Redvers*. 5. Barry of Eight Or and Gu. *Brian Fitz-Alan*. 6. Bendy Or and Gu. 7. Or, two Bends Gu. *Sudley*. 8. Or, a Fess Az. in Chief three Pales Gu. *Fauconberg*. 9. Or, a Bend Sab. *Illake*. 10. Barry Nebulé Or and Gu. *Lovell*. — On the smaller pediment, Westward: *West side.*—1. *Castile and Leon*. 2. *Warren*. 3. *Clare*. 4. Party per Pale Or and Vert, a Lion ramp. Gu. *Marshall*. 5. Gu. a Fess Or, *Beauchamp*, ancient. 6. *Bigod*. 7. *Warren*. 8. Or, a Lion ramp. Gu. *Francis de Albaniaco*. 9. *Alice de Romely*. *East side.* 1. *England*. 2. *Richard*, Earl of Cornwall. 3. *Lacy*. 4. *Vere*. 5. *Fitz-Alan*. 6. Quarterly, Arg. and Gu. in the 2d and 3d, a Frett Or, over all a Bendlet Sab. *Despencer*. 7. *Lacy*. 8. Gu. a Chev betw. ten Cross Croslets Or, *Berkeley*. 9. *Fitzwarin*.



The Arms on the weatherings of the North side of the Canopy, are almost all repetitions of those on the South: the only variations are as follow: 1. Quarterly, 1st and 4th, Arg. a Lion ramp. Gu.; 2d and 3d, *Kyngston*. 2. Gu. a Fess dancette betw. six Billets Or. 3. *Earldom of Provence*, within a Bordure Gu. 4. *France*. 5. Or, a Lion ramp. Az. *Percy*. 6. Quarterly Or and Gu. *Mandeville*. 7. Or, a Fess betw. two Chevrons Gu. *Fitzwalter*. 8. Or, a Maunch Gu. *Hastings*. 9. Arg. a Bend betw. six Martlets, Gu. *Furnival*. 10. Bendy of Six Or and Sab. 11. Or, a Chev. Gu. *Stafford*. 12. Barry Nebulè Or and Sab. *Blount*.

On the basement of this Monument, in the north ambulatory, are remains of the painted figures of ten martial Knights, which are supposed to have represented Earl Crouchback, and those who accompanied him in his Crusade to the Holy Land: their number agrees with the account of Matthew Paris, who says, that with the Earl there went his brother Edward, afterwards King, four Earls, and four Barons; but this enumeration can only be considered as forming his own particular associates; as we learn from Knighton, that he was accompanied by many other Barons and warlike Knights. The painting is now so greatly discoloured, and so much of the thin plaster that formed the ground has either flaked or been scraped off, that it has become very difficult even to trace their forms. From the engraving given by Carter, in the 1st Vol. of "Ancient Sculp. and Painting," it appears that they are all in chain-mail and surcoats, with close round helmets, and long rowelled spurs. In their right hands they bear long spears, having small banners attached to them. Among the companions of Crouchback and his brother Edward, in the Crusade, Knighton names John de Bretagne, John de Vescy, Thomas de Clare, Roger de Clifford, Thomas de Grantson, Robert le Brus, and John de Verdon; these with William de Valence, who is named in the "Annals of Waverley," as another of their associates, were probably the ten persons represented in the painting. The arms of Vescy, Clifford, Grantson, and Brns, were formerly distinguishable on their surcoats.

In Carter's work there is an account of some experiments made by Mr. Charles Barber, on some flakes from the above painting: they prove that the paint contained rosin; and are so far corroborative of oil-colours having been used in the decorations of this Monument.

There is not any known record of the exact time when the above Monuments were erected; yet the design, style of architecture, and decorations of those of Valence and Crouchback are so nearly similar, that it may fairly be presumed the same artists were employed on both. In Aveline's there

is a greater simplicity, though not less elegance; and they are all most eminent specimens of native art. If Aveline's was erected by the Earl her husband, as seems likely, we may then refer it to the early part of Edward the First's reign. His own monument was probably executed at the charge of his son, Henry of Monmouth, about the latter part of the same reign, or at the commencement of Edward the Second's; and that of Valence would seem to have been raised about the time of the accession of Edward the Third.

The Monument of KING SEBERT, the reputed Founder of the original Church of Westminster, is executed in a very different style of art from those which have been last described; although the period of its erection was nearly the same. In one respect it is even more interesting, by furnishing an irrefragable proof, on an enlarged basis, that the art of PAINTING IN OIL was known and practised in this country, with considerable skill, as early as the reign of Edward the First!—Had Walpole not been prejudiced in the extreme, by the absurd tale of Van Eyck's pretended invention, he might have found sufficient vestiges of painting in this Church, to supply examples of the art 'during the reigns of the two first Edwards.'

SEBERT was originally buried near the altar in his own Church, together with his Queen ÆTHELGODA; but after the commencement of the present fabric by Henry the Third, their remains, with those of Abbot Edwyn, Hugoline, Chamberlain to Edward the Confessor, and the monk Sulcardus, were taken up, and according to Flete, deposited under a marble tomb, at the south side of the entrance to the new Chapter-House, with this

*Inscription:*

Iste locellus habet bis bina Cadavera clausa,  
Uxor Seberti, prima tamen minima,  
De fracto capitis Testa claret Hugolinus  
A Claustro noviter huc translatus erat;  
Abbas Edwynus & Sulcardus Cenobita  
Sulcardus major est, Deus assit eis.

Here they remained till the year 1308, when the monks removed the reliques of their Founder and his Queen into the new Church, and inhumed them with great ceremony within the present Monument, which had been purposely constructed for their reception. Walsingham, with whom other chroniclers agree, assures us, that the right arm of Sebert was found quite whole and perfect, although it had been buried nearly 700 years. His words are; "Hoc anno, cum placeret fratribus de Westmonast. transferre Sebertum regem de vetri Ecclesia in suam novam basilicam, qui primo de regibus Anglorum ibidem in honore sancti Petri



Apostolorum principis fundavit Ecclesiam, & cum devotionis ardore ejus aperuissent sepulchrum, invenerunt manum ejus dexteram integram, in carne, cute, unguibus, & ossibus compactis usque ad medium brachii, qui jacnerat ibi per annos circiter septingentos."

This Monument consists of a base and tomb of freestone, surmounted by a lofty canopy of oak, in the Pointed style. It has two fronts, which are differently ornamented and greatly varied in form. In the middle of the basement on the south side, is a low elliptical arch, extending over a recess which contains a tomb about two feet six inches in height, and nearly seven feet in length. At the back of the recess are several pannelled divisions, including lozenges, quatrefoils, roses, &c. and at the ends are traces of painting; viz. a small female head neatly executed, and a Catherine wheel. The Canopy, on this side, consists of four wainscotted compartments, which terminate pyramidically, and are separated from each other by pilaster buttresses, surmounted by pinnacles. In each compartment, under a trefoil-headed arch, was formerly a large human figure, painted in Oil, on an absorbent ground: there is only one figure now visible, and that is in a very decayed state, the colouring having almost mouldered away, or flaked off. The persons said to have been represented, were St. John the Evan., St. Edward the Confessor, St. Peter, and King Sebert; and verses were inscribed below them in the way of question and answer. Weever expressly says, that St. Peter was represented talking to Sebert, who was painted in the adjoining pannel with these lines underneath:

Hic Rex Seberte pausas, mihi condita per Te,  
Hæc loca lustravi, demum lustrando dicavi.

St. Edward's is the only figure now left: he is clothed in a tunic and loose robe; his head is surrounded by a nimbus, or glory; and he wears a kind of wreathed turban: his beard is long and curled. In his left hand he bears a sceptre: in his right he holds a ring, as though in the act of presenting it to St. John, agreeably to the ancient legend. The acute heads of the canopy are each ornamented by a variety of mouldings, &c. including a quatrefoil within a circle. The following verses inscribed on a parchment tablet, framed, were formerly near this tomb: Dart supposes them to have been written when the remains of Sebert were translated hither.

Labilitas, brevis mundanæ prosperitatis,  
Cælica præmia, gloria, gaudia danda beatis  
SEBERTUM certum jure dedere satis.

Hic Rex Christicola verax fuit hac regione,  
Qui nunc Cælicola gaudet mercede Coronæ.

Rex humilis, docilis, sciens, & pius, inclutus iste  
Sollicitè, nitidè, tacitè, placidè (bone Christe)  
Vult servire tibi perficiendo sibi.

Ornat mores, spernit flores, lucis avaræ  
Gliscens multum, Christi cultum latificare,  
Ecclesiam nimiam, nimio studio fabricavit,  
Hæc illæsa manus quæ fundamenta locavit;  
Hic septingentis annis terra cumulatus,  
Christi clementis instinctibus inde levatus  
Isto sub lapide nunc iacet ipse, vide.

Atque domum Christo, quia mundo fecit in isto,  
Nunc pro mercede cœli requiescit in æde:  
Respice, mortalis, promissio sit tibi talis,  
Accipies si des; nil capies, nisi des.

Es Christo qualis, Christus erit tibi talis:  
Dapsilis esto sibi, largus eritque tibi.

Effectus, non affectus, si reddere possis,  
Debes censeri; si nihil reddere possis,  
Tunc bonus affectus pro facto debet haberi.  
Sicut de lignis, per aquam depellitur ignis;  
Sic mala commissa, fiunt donando remissa,  
Reddet ad Usuram, quod quis dat nomine Christi,  
Nam vitam puram pro parvo dat Deus isti.

The principal front of this Monument, which faces the area of the Presbytery, was by far the most splendid of the two; yet its original appearance has been greatly altered, not only from wilful devastation, and the effects of time, but likewise from the stone basement having been entirely hidden by an inclosure of oaken planks; called by Sir Joseph Ayloffe "a chest of oak," and averred to be, "evidently intended to represent the Sarcophagus of Sebert, as well as to serve for an altar table on the day of his anniversary, and at such other times when mass was to be said there for the repose of his soul."—The whole of this inclosure, however, (which is twelve feet six inches in length, three feet four inches in height, and two feet eleven inches in width,) together with the pilasters rising in its front, and which now support the head of the canopy, is comparatively modern: in all probability, it was not erected till after the Reformation; about which period it may be presumed the Oil paintings, which will presently be described, were first disfigured.

The back of the canopy is formed by the same pannels as compose the south front, and the number of compartments are, of course, equal: they are separated from each other by pilasters, edged by small round columns, the bases and capitals of which have been gilt, and the shafts painted with lozenge network, and other ornaments. Here, as on the opposite side, a human figure has been painted in each compartment; and those of *King Sebert* and *Henry the Third* still remain, but the others have been intentionally destroyed, apparently by a plane, as the marks of such a tool

are distinctly to be seen on each pannel: These figures, as well as the canopy, are painted in *Oil-colours*, on a ground of thin plaster. This fact is indubitable, however extensively the erroneous opinion of Sir Joseph Ayloffe may have promulgated the idea of their having been executed in distemper. Some of the colours, but particularly the ground, and a portion of the robes, are so greatly altered, that it is extremely difficult to ascertain their original tints. The following is the result of a very particular examination which they underwent in the autumn of 1821; when a strong reflected light was thrown upon both figures by means of a mirror, in order to discover their true colouring; which is here described as correctly as possible. At the same time, the oaken planks forming the table part of the inclosure, or chest, were removed, for the purpose of delineating the lower extremities of the figures, which had never been before drawn, and of which Sir Joseph had not the least knowledge.

On the first pannel from the east is the figure of *Sebert*, who is depicted as a tall elderly man, having a sedate countenance, a long full beard, and mustachios. His head is slightly inclined: his eyes are directed towards some object in the adjoining compartment, and the forefinger of his left hand is raised as though in the act of dictation. In his right hand he bears a sceptre, the head of which seems intended to represent a Gothic church. His hair is combed back on each side, and turned up in a large curl. He has on a circlet, or crown, the rim of which is ornamented with strawberry leaves and trefoils: both the crown and sceptre are of a mahogany colour. He is dressed in a rose-coloured tunic, and a long flowing mantle of dark-green lined with white fur: these garments have neatly embroidered borderings of white and red. He stands on a sort of verdant carpet, wrought with daisies and other small flowers. His stockings are purple coloured: his shoes, which are fastened across the foot by a narrow strap and a small buckle, are of blue damask, spotted with dark purple: his hands are covered with plain white gloves. The height of this figure is seven feet nine inches; the ground on which it is painted is of a dark-reddish brown, or chocolate colour: the pannel is two feet seven inches wide, and eight feet eleven inches in height, to the extreme point.

In the second compartment was the figure of an *Ecclesiastic* in episcopal vestments, holding a crosier, and standing on grass and other verdure; but the only vestige of this painting now left, is at the bottom of the pannel, below the planking. The traces which remain are in a very imperfect

and decayed state; and it is requisite for a spectator to lie flat upon the tomb, and consider them with a fixed attention, before he can ascertain their extent and form. The lower part of the robes and crosier, with the outlines of the feet, may then be distinguished. The robes are fringed, and the bottom of the lower garment is embroidered, in a very singular manner; the embroidery consisting of a double row of small oblong squares, nine in each row, wrought with different ornaments in red, black, and white; some of them exhibiting fret-work, and others crosses botony, within diagonal squares and circles: small trefoils, quatrefoils, &c. fill up the angles, and in one instance two birds are introduced. If conjecture be allowable where so little remains to substantiate an opinion, it may be presumed that *Bishop Melitus* was the person represented on this pannel; as the original Church which was founded here by Sebert is supposed to have been built under his direction.

In the third compartment, on a dark chocolate coloured ground, thickly powdered with Lions passant guardant in gold, is the figure of *Henry the Third*; the features of which bear a considerable resemblance to the statue that lies upon his tomb. He is represented as a middle aged man, having a short stumpy beard; his hair is turned back, like Sebert's, on each side, and disposed into a large curl. He wears a golden circlet, or crown, set with rubies, and having its rim ornamented by pointed ovals and strawberry leaves. His tunic, which is of a bright red, or rose-colour, is girded round the waist by a narrow belt, one end of which descends to the knees, and is wrought into small oblong squares, ornamented in alternate order with lozenges of white and yellow, and the letter *H* on a yellow lozenge. Over the tunic is a long purple coloured mantle, now greatly faded, lined with white fur, and fastened on the right shoulder by a square fibula, jewelled: the border is neatly embroidered with small crosses, circles, &c. in white, red, and green. The tops of his gloves are also embroidered, and on the back of each, on a dark oval ground, is an ornamental lozenge including a quatrefoil: on each little finger is a ring, having a jagged edge. His right hand is held pointing across the body: in his left, which is extended downwards, he sustains a sceptre terminating in a lusk, or flower, of gold; the stalk, apparently, was meant to represent ivory. The height of this painting, when entire, must have been about seven feet seven inches; but several inches of the lower part have been designedly effaced: the nose has also been disfigured, and many small portions of the colouring scraped off in different places. The







Engraved by W. Woolnoth

WESTMINSTER ABBEY.

VIEW IN THE SOUTH AISLE, SHEWING HERBERTS MONUMENT &c &c

*Painted by J. P. M. In 1840 for his undatableable & successful efforts to raise his Country a name in Historical Painting.*

*This Plate is inscribed by his sincere friend J. P. M.*

*Printed by W. B. M. at the Office of the Engraver, in the Strand, London.*



breadth of the pannel is two feet seven inches and three quarters.

In the covering stone of the tomb on this side, are various rivets, to which, probably, some brass figure or inscription was originally attached; but not any thing of that kind now remains.

The Canopy is vaulted in four principal divisions, which correspond with the pannels at the back, and are subdivided into various lesser compartments by diagonal ribs, &c. which have been painted of an azure colour, and partly gilt, but are now become black from the effects of time. The soffites and spandrils are composed of thin wainscot, bent to the requisite curves; and the whole is ornamented with trailing branches of foliage, neatly painted of a white colour, in oil, on a red ground.

The front of the Canopy consists of four low pointed arches, having trefoil-headed radiations under the architraves, surmounted by acute pyramidal heads, or pediments. These are bordered with crockets; and in the centre of each is a double circle, including trefoils differently formed. The outer mouldings of the middle arches spring from three pendant busts, or corbels, boldly carved; two of which are crowned, and the third wears a mitre. There is a considerable resemblance in the features of these busts, which have all a plump and youthful appearance: they have been coloured in imitation of life; and the mitre and crowns are painted as if set with rich jewellery. Under each of the regal heads, is a pilaster of oak; but these formed no part of the ancient design.

The whole of this front, though now in a most miserable state of dilapidation, was originally decorated in a very superb manner; not only with gilding and painting, but also with iridescent pearl-shell, and transparent glass of various colours, set on a silver foil. Minute ornaments in plastic, as quatrefoils, &c. enriched with gold, were likewise superadded to increase the effect; and the general execution of all the embellishments was skilfully managed.—Let us hope that the present conservators of this Church will evince an equal degree of respect for the memory of its original Founder, as the monks of the first Edward's time; and that this curious example of ancient art may be restored as nearly as circumstances will admit to its pristine elegance.—The northern front of this Monument is delineated in PLATE XXV.

Within the adjoining intercolumniation is the unfinished Monument of ANNE OF CLEVES, the divorced Queen of Henry VIII; who died at Chelsea on the 16th of July, 1557, and was buried

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here on the 4th of the month following. This is executed in the Grecian, or rather the *melange* style of architecture, which became prevalent in the time of the above Sovereign. It consists of a large altar tomb, and two detached pedestals, of freestone, rising from a plinth, which extends to the length of eighteen feet: the tomb is covered by a slab of black marble, eleven feet two inches long and five inches thick, which was so placed at the expense of the Church, by the direction of Dean Neile, in the early part of the reign of James I. The front of the tomb exhibits a double tier of panneling, terminated by altar-like projections at each extremity. The lowermost, and principal tier, is composed of three square pannels, separated by pilasters, and sculptured with death's heads and cross-bones, banded together. On the die of the eastern altar are the letters A. C. in cypher, within an oval; and on that to the west, an Escarbuncle, which was the arms of the Dukedom of Cleves, the paternal house of the divorced Queen: both ovals are surmounted by ducal coronets. The pedestals, which stand at the distance of two feet three inches from the tomb, are sculptured, in front, with lions' heads, within ovals surrounded by foliage, and on the sides, with a repetition of the cypher and foliage. All the south side of this tomb is hidden by the monuments of Drs. South and Busby, except one pannel, which exhibits a death's head and cross-bones.—The tomb-part of this Monument is correctly represented in PLATE XLIX.

Several Abbots of Westminster have been interred in the Choir, but not the least memorial for either of them is now remaining, their grave-stones having been destroyed when the new pavement was laid in Queen Anne's reign.

The first was Abbot WARE, who was buried on the north side, under his own pavement. His epitaph was as follows:

Abbas *Richardus de Wara*, qui requiescit  
Hic, portat lapides, quos huc portavit ab urbe.

The gravestone of WALTER DE WENLOCK, who was interred on the south side of the altar, was inscribed thus:

Abbas *Walterus* jacet hic sub marmore tectus,  
Non fuit austerus, sed mitis, famine rectus.

RICHARD DE SUDAURY was buried under the lower pavement before the altar, and had the following Epitaph:

Hic jacet *Richardus de Sudbury*, quondam Abbas hujus loci; cujus animæ propitiatur Deus. Amen — — —  
— Pater Noster — — Ave Maria.

O O

The following jingling verses were inscribed on the tomb of Abbot HENLEY, who was interred near his predecessor Sudbury.

*Hic Abbas Thomas Henle jacet, aspicio mors.*

*Petre, pater Romæ, memor esto tui, rogo, Thomæ.  
Fratres jure regens, sacram vitam, scio, degens,  
Verax sermone fuit, et plenus ratione,  
Auxilians vere genti, quam vidit egere.  
Quos sanctos scivit Monachos, hos semper adivit,  
Atque sibi tales Monachos fecit speciales.*

*Rex et magnates laudant ejus bonitates.  
Nunc jacet orbatus Thomas sub marmore tectus,  
Sit precor electus, et cum Sanctis sociatus.  
Octobris fato decessit mense, grabato,  
Anno milleno, ter centeno, scio pleno  
Corde, quadragesimo quarto. Sepelitur in imo.*

Near the steps, before the lower railing, are two small stones, inscribed "Dr. BUSBY, 1695," and "Dr. SOUTH, 1716;" which mark the places of the interment of those learned men.

### DESCRIPTION OF THE CLOISTERS.

THE CLOISTERS form a spacious quadrangle on the south side of the Abbey Church, and inclose a grass-plot of somewhat more than 100 feet square;—but their extent and situation will be best ascertained by referring to the Ground Plan, PLATE LX. They are wholly constructed in the Pointed style of Architecture, and include examples of different periods from the reign of Henry the Third to that of Richard the Second. Widmore says, "It appears by accounts still remaining, that the Cloyster was finished A. D. 1364, the 39th of King Edward III\*;" yet this is not strictly accurate, as the South and West sides are known to have been completed by Abbot Lillington, with a portion of the bequests made to the Church by Cardinal Langham; whose decease did not happen till the month of July, 1376.

There are four entrances into the Cloisters, viz. two from the Church, one from Dean's Yard, and one from the College School, through the passage usually called the Dark Cloisters, which is supposed to be a part of the original buildings erected by Edward the Confessor. The Doorway from the Church into the eastern walk, or avenue, exhibits a high pointed arch, with various mouldings rising from two small columns on each side, and a broad weathering resting on corbel heads†. The mouldings have been richly ornamented with perforated foliage and other sculpture; but the whole is much broken, and has altogether a very ragged and decayed aspect.

\* "Hist. of West. Abbey," p. 61.

† This entrance is delineated in PLATE XXIII; together with two of the adjoining compartments, &c. of the North Walk. The youth seated on the stone bench, or basement, (which goes round the Cloisters) is in the dress of a King's Scholar of Westminster. The Monument seen through the doorway is that of Judge Richardson.





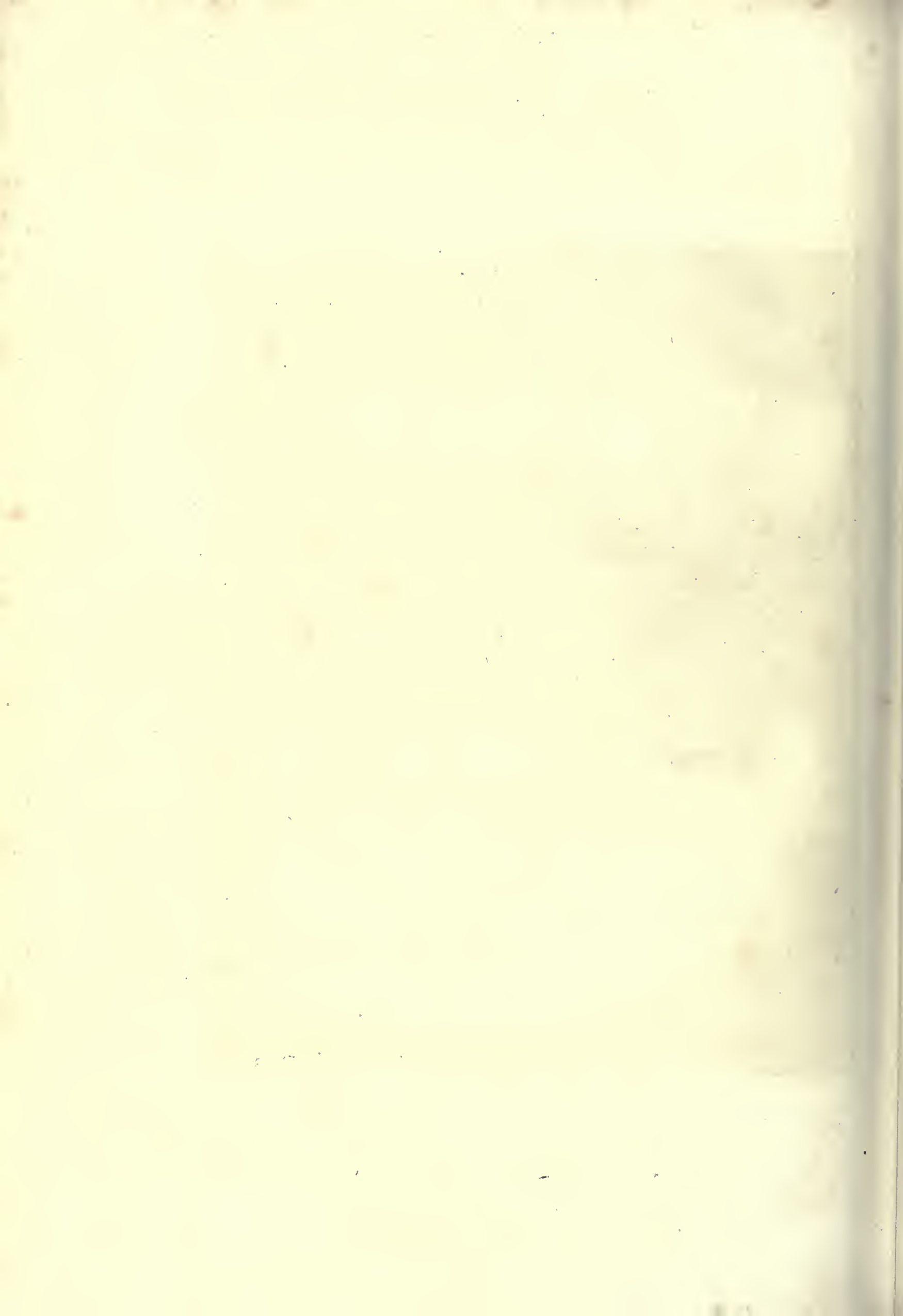
Drawn by J. P. Neale

Engraved by John Scott

WESTMINSTER ABBEY.  
ENTRANCE INTO THE SOUTH AISLE FROM THE NORTH SIDE OF THE CLOISTERS.

*To the RIGHT HON<sup>ble</sup> WILLIAM LOWTHER EARL of LONSDALE K.G. & F.R.S. & A. and a liberal promoter of this publication with grace, respect this Plate is inscribed by J. P. Neale*

*London: Published March 1870 by J. P. Neale at Bennett's Block Print, Wood & Engraving 17, Pall Mall East*









Drawn by J. P. Neale

Engraved by J. Byrne.

# WESTMINSTER ABBEY.

DOOR WAY INTO THE NAVE, FROM THE WESTERN CLOISTER.

To the REV<sup>d</sup> JAMES DILLAWAY, M.B. F.S.A. Who has eminently enriched the stores of Literature by various Historical and Antiquarian works. This print is respectfully inscribed by J. P. Neale.

Printed by J. P. Neale, at the "Antiquarian Press," 15, Abchurch Lane, London, E.C. 4.



This indeed is the case with all the sculpture and tracery throughout the Cloisters, which have not only suffered from the regular effects of time, but have also been greatly deteriorated by the mischievous acts of the Westminster Scholars, who, from long usage, appear to enjoy a prescriptive right to divert themselves here, as they think proper, by playing at football, racket, shuttlecock, and other games. Many of the Monuments, too, have been much damaged and broken from the same practices; and scarcely a single boss remains perfect in any part of the vaulting.

The east end of the *North Cloister* is crossed by a very strong arch, having various boldly-sculptured mouldings, which rise from five contiguous columns on each side. The north wall is separated into six divisions, by short columns, from which the groining springs: four of these divisions are ornamented with panneling, consisting of trefoil-headed arches and quatrefoils, as represented in PLATE XXIII: the others are plain. The south side, or that next the grass-plat, consists of a similar number of divisions; five of which are separated into open trefoil-headed arches with circles above, as delineated in PLATE XXXII; and the other into similar arches, pannelled, with quatrefoils over them.

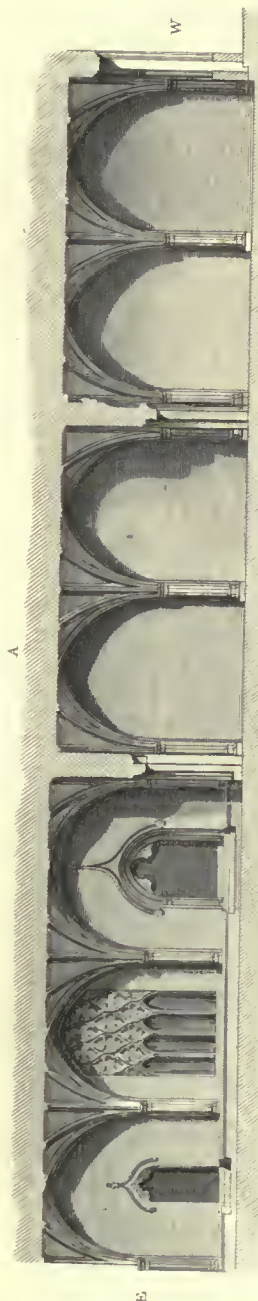
The Doorway, which opens from the nave into the *West Cloister*, has a pointed arch below, and a more obtuse one above; the intervening space is ornamented with circles, including quatrefoils, and other tracery\*. On the left is a small door, leading into the Dean's Garden. The west wall is separated into eight divisions by the columns, &c. from whence the arches spring; all which are plain, except the last division southward: in this, there is an elliptical arch of stone, which appears to have been originally open to the Abbot's residence, but has been long closed up with brick-work. Some pannelled sculpture, consisting of crosses within circles, and other tracery, ornaments the space over the arch. The ribs of the main arch are supported by two projecting corbels of Demi-Monks, one of whom bears a shield, but the charge is obliterated. On the east side of this walk are seven perforated divisions, or windows, as represented in PLATE XXXII; the northernmost of which is pierced through the substance of one of the

\* Vide PLATE XIV. The Monuments shewn in the distance, are those of Governor Loten, Mrs. Mary Beaufoy, and Mrs. Jane Hill; all in the North Aisle.

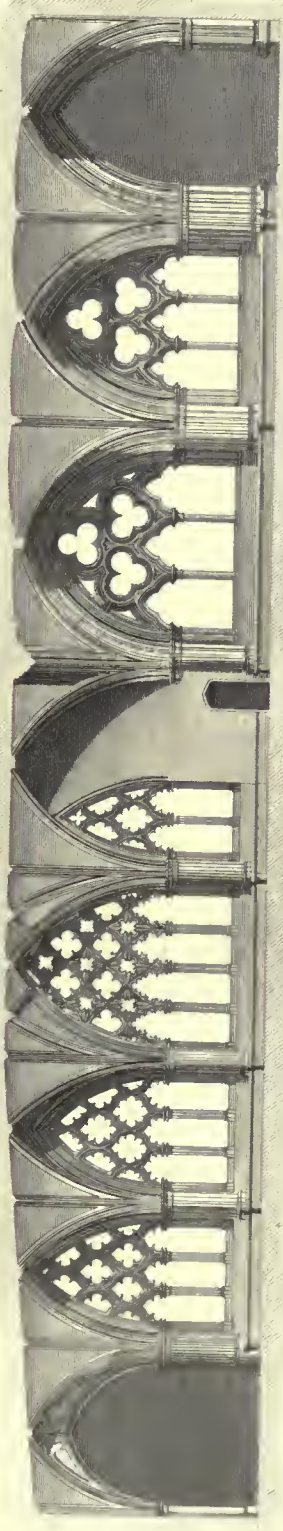
great buttresses. All the tracery in the adjoining division, from the upper part of the pillars which separated the main lights to the apex of the arch, has been removed.

The *South Cloister* has been erected against the wall of the ancient *Refectory*, which was probably suffered to go to ruin after the present *College-Hall* was built by Abbot Litlington, in the reign of Richard II. At the west end it communicates by a pointed arched doorway, with a vaulted passage leading into Dean's Yard; the south side of which (except three small entrances to different offices) together with three divisions of the Cloister itself, is delineated in PLATE XXXI. A. The weather mouldings of the doorway rise from corbels of a King and Queen; and over it are various traces of an Inscription in black letter, on serpentine labels, now much too illegible to be read. There is another doorway in the middle of the passage, the mouldings of which, on the west side, rise from corbel heads, and terminate in a central pinnacle. On two of the key-stones of the vaulting, are the initials *N.L.* for Nicholas Litlington, and a shield sculptured with the arms of the same Abbot, viz. Quarterly, a Bend, and Fretty. His arms, also, appear on a key-stone at the east end of this Cloister; the south wall of which is separated into eight divisions: these are all plain, except the three represented in the Print. The larger doorway was that by which the Monks entered to their repasts in the old Refectory; but it now leads into a carpenter's lumber-yard, in which is a small office for a clerk: the outer mouldings rise from corbel heads, and unite in a pinnacle. In the adjoining compartment are four lance-shaped niches, surmounted by an arrangement of elegantly-designed tracery, now greatly damaged. These niches are by some supposed to have been used as a lavatory; but from their present ruinous condition, it seems impossible to ascertain the original use for which they were really designed: on each of the ribs, near the springing of the arches, are remains of small iron hooks, greatly corroded. On the key-stone of the groining belonging to this division, are sculptured four human heads, and as many birds; in allusion, probably, to the feeding of Elijah by ravens. The small door-way in the next compartment opens into one of the prebendal gardens. The north side of this Cloister is shewn in PLATE XXXII, B: it consists of eight divisions; all which but the end ones, were bereaved of their tracery some years ago, under the futile pretext of letting in more air.

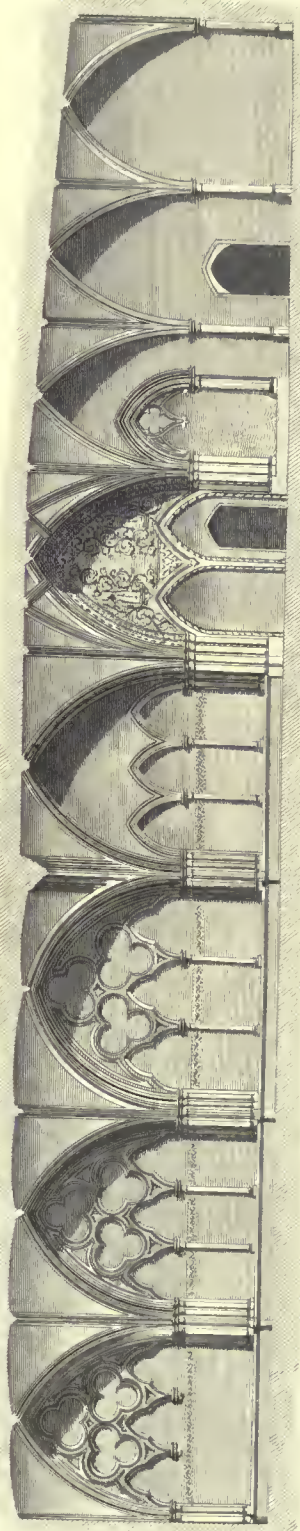




SOUTH CLOISTER  
*Entrance from Dame Yard*



EAST CLOISTER  
*Windows &c.*



EAST CLOISTER  
*Dormitory and Entrance to Chapter House and Ex. Office*

Scale of Feet  
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Engraved by A. Smith del. by J. Thompson under the direction of J. D. Vande.

WESTMINSTER ABBEY.

SECTION OF THE CLOISTERS.

London Published March 1. 1840 by J. D. Vande. 10, Broad St. Blackfriars Road, Longman & Co. Paternoster Row

Printed by G. & C. Chapman

Proof

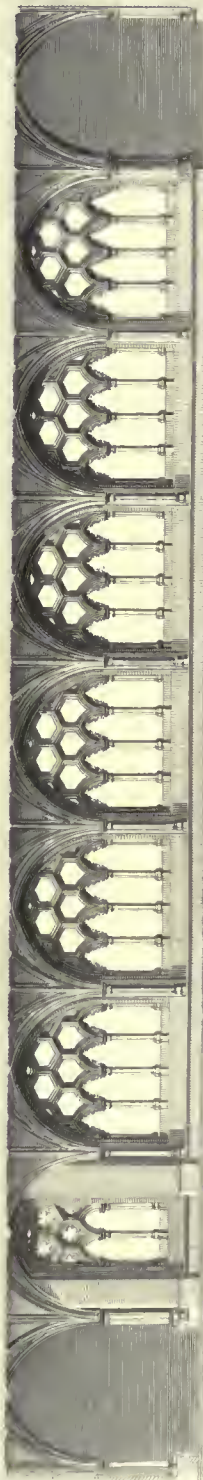




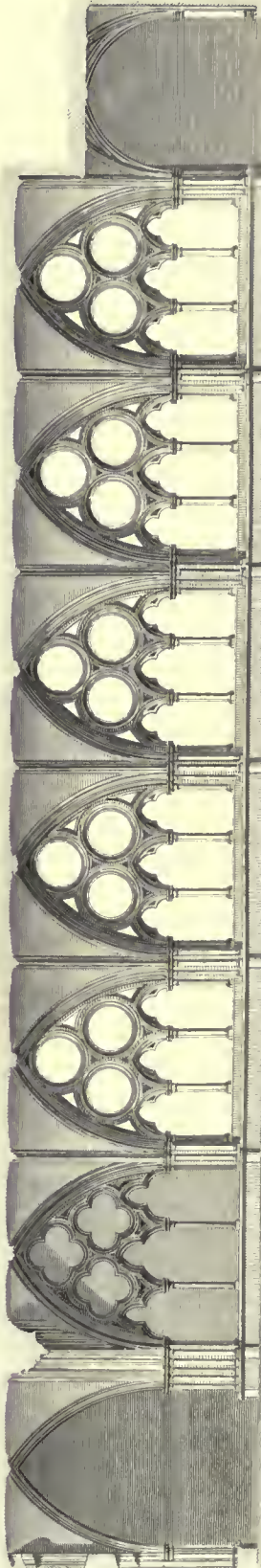
B



SOUTH CLOISTER



WEST CLOISTER



NORTH CLOISTER

Scale of 0 10 20 30 40 50 60 Feet

Engraved by J. Roth the Archt. Administrator by J. H. Thompson under the direction of J. L. Wolfe

WESTMINSTER ABBEY.  
SECTION OF THE CLOISTERS

London, Published March 1859 by J. Wolfe in Bennett's Buildings Broad Street near St. Martin's Church

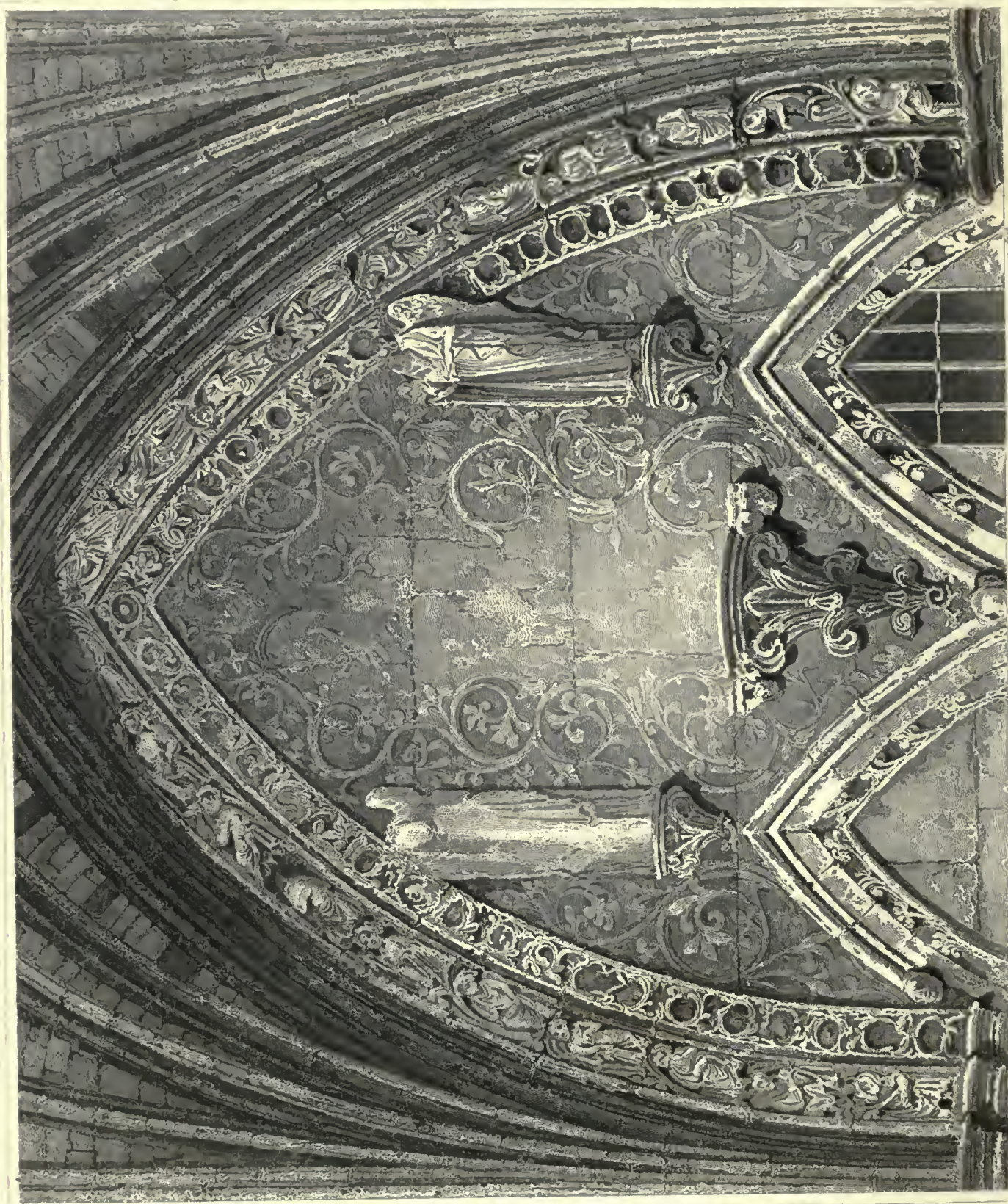
Printed by J. H. Colburn & Co.











Engraved by H. Sanda.

WESTMINSTER ABBEY.  
AN ANCIENT ARCH IN THE EAST CLOISTER.  
T. JOSEPH QUINCEY ESQ. & his plate is respectfully inscribed by J. P. N. de  
London Feb. 1841. J. P. N. de

Drawn by J. D. de



The *East Cloister* is the most irregular in its construction, though at the same time the most elaborate in its sculpture and ornaments, of the whole. It consists of eight divisions on the east side, and six on the west: not any two of which are precisely similar, as may be ascertained by the Sections in PLATE XXXI. The five arches towards the north are both large and strong; they sustain a portion of the weight of the South Transept. The panneling in each of the three northernmost divisions on the east side, consists of three trefoil-headed arches, surmounted by an equal number of large trefoils; in the fourth division are three pointed arches only: immediately under the capitals of the small pillars, from which the tracery springs in these compartments, are the remains of an horizontal list, or fillet, of gold, about three inches in breadth. In the next division, which in every part has been richly decorated, is an entrance leading to the ancient *Chapter-House*, and the *Library*: the doorway is formed by an obtuse arch under an acutely-pointed one; in the intervening space is a small window. Here the sculpture was particularly fine; but the whole is now most shamefully mutilated. The mouldings of the main arch, which is elegantly pointed, spring from three columns on each side; between which are two small arches, uniting in a middle pier: the inner mouldings of the latter arches, from the ground to the apex, are ornamented with boldly-sculptured foliage in branches; the weatherings rise from corbel heads. Over the point of each arch is a bracket pedestal, on which stand the headless and otherwise broken figures of two angels: between them, on a larger bracket, having a stem of elegantly-wrought foliage, has been another statue, most probably of the Virgin and infant Saviour; but this has been removed time immemorially. The background has been sculptured with flowing wreaths of rich foliage, apparently of the vine. The inner mouldings of the great arch have been also ornamented with elegant foliage in circular scrolls, deeply under-cut. The adjoining range consists of a series of ten small figures on each side, sitting in niches, partly formed by a continued branch of wavy foliage that seems to spring from the body of the lowermost figure, which was, doubtless, intended for Jesse, the father of David; the latter being distinguished by his harp, and placed in the second niche. The original elegance of this division may be appreciated, in some degree, by referring to PLATE XLVI; but the gilding and painting with which it was once embellished, are now only to be

traced in fragments. It was evidently the most splendid part of the Cloisters; and both the groining and the adjacent window are more complex in their tracery, and richer in their adornments, than those of any other compartment. In the sixth division is a pointed arch, with a pierced quatrefoil beneath the apex. The seventh contains the entrance to an ancient Chapel, now called the *Chamber of the Pix*, which opens under a low-pointed arch: the eighth division is plain. The west side of this Cloister is represented in the middle compartment of PLATE XXXI: it contains six windows of different dimensions, in all which the tracery is varied, and is nearly divided in the midst by one of the great buttresses that supports the Church. In this buttress there are a doorway and staircase leading to the roof; and likewise to a small vaulted room where the Regalia is said to have been sometime kept, which adjoins to the apartment wherein the Church records are preserved.

The groining and key-stones throughout the Cloisters are greatly diversified; but the latter are in many instances so much damaged that it is impossible to discover what the sculptures were intended to represent: roses, scroll-work, foliage, entwined animals, birds, masks, and human heads, are among those which may yet be ascertained.

#### *Sepulchral Memorials in the Cloisters.*

There are nearly one hundred Monuments and inscribed Tablets in the Cloisters, and the Grave-stones are almost twice as numerous; yet, as many of these Memorials are for persons of little distinction, either for talents or family, the more remarkable *Inscriptions* only will be here recorded: all the names and dates, however, will be correctly given.

The following Memorials are in the *East Walk*; commencing with those under the first arch towards the north, and proceeding, regularly, southward.

On a neat oval Tablet of white marble, surmounted by an urn, is this Epitaph from the pen of Dr. Thornton, the Illustrator of the Sexual System of Linnæus.

To the Memory of BONNELL GEORGE THORNTON, eldest Son of the late Bonnell Thornton, who departed this Life in the hope of a blessed Eternity, April the 14th, 1790; at the early Age of twenty-four.

Oh Worth in early Youth by all approved!  
Oh happy Genius, ripened in thy bloom!  
To thee, for every social Virtue loved,  
Thy Friend, thy Brother, consecrates this Tomb.

On the next Tablet is a Latin Inscription, in memory of T. R. WINSTANLEY, who was elected

from Westminster School to Trinity College, Cambridge, where he died in his 21st year, on the 20th of June, 1719.

BONNELL THORNTON, Esq. the facetious author of the *Connoisseur*, and Translator of Plautus, is commemorated by a small Monument, ornamented with funereal urns, and having a pyramid for a back-ground, which displays an oval Medallion of the deceased. The *Inscription* was written by his friend the late Dr. Joseph Warton:

BONNELL THORNTON, armiger è vicina Schola regia ad Ædem Christi Oxon. Alumnus migravit: cujus Ingenium, in utroque Domicilio faustissime Literis omnibus humanioribus excultum, Mores aperti, synceri, candidi, comitabantur et commendabant. In Scriptis in Sermone mira erat Festivitate, et Facietiarum Vena plane sua pollebat. In Hominum Ineptiis calamo perstringendis, sine Felle tamen et multa cum Hilaritate, unice Felix: in Convictu jucundissimus. In Uxorem duxit *Sylviam Brathwaite*, quam, cum tribus Liberis, supersti-



tem reliquit: hujus etiam Marmoris, in summo Sui Suorumque Luctu, sumptus rite facientem obiit desideratiss: Maii 9, A. D. 1768. Ætat 40.

A square Tablet of white marble, inscribed in Latin, records the disastrous fate of Col. WALTER HAWKES, who, after passing twenty-seven years in the East Indies, and attaining to the situation of Judge-Advocate, was shipwrecked in the Indian Ocean on his homeward return, and perished, in the year 1808; together with his faithful wife, the partner of his life and dangers. It was erected by his friend, William Franklin, who had shared his studies when a King's Scholar, in Westminster School, and had afterwards been associated with him in arduous warfare.

M. S. CHRISTOPHORI STEIGERR Nobilis Bernensis, è Collegio Universitatis apud Oxonienses, Sup: Ord: Commensalis, Eximie Spei Juvenis, et ob Ingenij Elegantiam, morumque suavitatem planè Suam, Britannis æquè ac Suis Percari. Pater è Concilio Supremo Reip: Bernensis; Comitatus Thunensis Præfectus, qui ad Filium dilectissimum natuque Maximum morbo diutino languentem, ab Helvetiis usque Londinum anxius properaverat, perfunctus mæstissimo paterni Amoris Officio, hoc tandem Monumento perpetuæ Memoriz commendat, egregii Adolescentis Merita, suosque Luctus. Obiit Ille Die 23. Dec: Anno Domini, 1772. Ætatis autem 20.

*Arms:* sculp. Or, a Demi-Goat saliant; *Steigerr.*

ALBANY CHARLES WALLIS; amantissimi Patris unica Spes: qui, vetitis Thamesis fluvij Illecebris, heu nimium captus! indomitâ ejusdem Vi, abreptus, Perijt 29<sup>o</sup> Die Martis A. D. 1776. Ætat. 13<sup>o</sup>.

*Arms:* sculp. A Chev. betw. three Parrots; *Wallis.*

The memory of Sir JOHN KEMP, Bart. an accomplished Westminster Scholar, who died in his 17th year, on Jan. 16, 1771, is recorded on a small Monument; at the bottom of which are these arms:

*Arms:* sculp. Three Garbs within a Bordure engrailed, an Escutcheon of Ulster; *Kemp.* *Crest:* a Falcon with Wings displayed, standing on a Garb.

JANE LISTER, "deare childe;" died Oct. 7th, 1688; and her brother MICHAEL LISTER; ob. Aug. 1676, who was buried at St. Helen's, York.

ELIZABETH HOLLINGWORTH, relict of Will. Hollingworth, Esq. late of Barton Mere, in Suffolk: ob. June 20th, 1785, aged 60.

JAMES WILLIAM DODD, 34 years Under Master of Westminster School: died 29th Aug. 1818; aged 57.

ELIZABETH WEST, daughter of Christ. Mansell, Esq. of the county of Bucks, and wife of Charles West: ob. Nov. 7th, 1710.

A small Monument, surmounted by an urn,

records the memory of "two affectionate Brothers, valiant Soldiers, and sincere Christians," viz. Adjutant-General SCIPIO DUROURE, Col. of the 12th Regiment, and Lieut. Gen. ALEXANDER DUROURE, Col. of the 4th Regiment. The former, after 43 years' service, was mortally wounded at the Battle of Fontenoy, and dying on the 10th of May, 1745, aged 56, was interred on the ramparts of Aeth. The latter, after 57 years service, died at Toulouse, in France, Jan. 2d, 1765, aged 73, and was buried in this Cloister.

Mr. GEORGE WHICHER, Yeoman of the Chapel Royal, who built and endowed an Almshouse for six poor men, in St. Margaret's Parish, Westminster. He died on the 4th of Feb. 1681.

The Monument of the Hon. WILLIAM BARRELL, Lieut. Gen. of his Majesty's Forces, and Governor of Pendennis Castle, was erected by his only son, Savage Barrell: it consists of an inscribed Tablet, surmounted by military trophies, and a shield of arms. He was descended from an ancient family in Herefordshire, and served his country, with great honour, upwards of fifty years, during which he "was engaged in most of the memorable Actions and Sieges in Flanders and Germany," through the whole of Queen Anne's wars. He died on the 8th of Aug. 1749; aged 78.

*Arms:* sculp. Erm. on a Chief Az. a Talbot's Head, couped; *Barrell.*

An inscribed Tablet, surmounted by an urn under a circular pediment, ornamented by cherubs, records the memory of Mrs. MAGDALEN WALSH, a daughter of Robert Walsh, Esq. of the *Walsh Mountains*, in Ireland. "She with her sister Margaret Daly were the only co-heiresses of Edmund Sheffield, late Duke of Buckinghamshire and Normanby." She was born in Ireland, A.D. 1614; and died in London, Sept. 1st, 1747.

*Arms:* sculp. and painted. In a Lozenge, Quarterly, viz. 1st and 4th, Arg. a Chev. Gu. betw. three Pheons, reversed, Sab. *Walsh:* 2d and 3d, Arg. a Chev. betw. three Garbs, Gu. *Sheffield.* *Crest:* a Swan pierced through the Neck with an Arrow. *Motto* on the Urn: *Transfixus Sed non Mortuus.*

On a Tablet, surmounted with military ensigns, &c. in memory of Lieut. Gen. GEORGE WALSH, Colonel of the 49th Regt. who died on Oct. 23d, 1761, aged 73 years, is the following couplet:

The toils of Life and pangs of Death are o'er,  
And Care, and Pain, and Sickness are no more.

On a Tablet, surmounted by three shields of arms and a crest, are the following *Inscriptions:*

In the centre:

P. M. S. EDVARDI GODFREY, qvi Patri svo Thomæ

Godfrey, de Hodiford in Sellinge in agro Cantiano, Ar: Filius erat 13<sup>us</sup>. Proles vero 15<sup>us</sup>. Matris autem 11<sup>us</sup>. et 13<sup>us</sup>. quem primum ex 16: natus mater lactabat, qui licet plus triennio lactebat, felici tamen evasit ingenio, propter optimam spei et indolis: Dux et Decus 5<sup>us</sup>. Classis huius Scholæ.

Obijt 8<sup>o</sup> die Iunii: } Ætat 12<sup>o</sup>.  
Anno Salut: 1640<sup>o</sup>: }

Honoratiss<sup>o</sup>: reverendiss<sup>o</sup>: in Xpō patre Johē: Dnō: Episc: Lincoln: Decano.

Ri: Bvshy, Archididascalo.

Svh notst mortvos

+ Ad notat electos in Regios Alumnvs.

Arms: sculp. and painted. Quarterly of Four, viz. 1st and 4th, Sab. a Chev. betw. three Pelicans' Heads, erased, vulning themselves, Or; a Cres. for Diff. Godfrey: 2d, Az. a Fess Or, betw. three Cross Crolets, fitchée, Arg.: 3d, a Fess betw. six Escallops. Crest: a Pelican's Head, erased, vulning itself, Or; wreath about the Neck, Prop. Motto: *Post Spinās Palma*.

On the dexter side:

Margareta Lambard. Lambardvs: Thomas. "Ecce possessio Jehovæ svnt filij Merces est fructvs ventris." Psal: 127.

Arms: Godfrey; Imp. Gu. a Chev. Vaire, betw. three Lambs, pass. Arg. Lambard. Motto: *Christvs Pelicanvs et Agnvs*.

On the sinister side:

Sarah Iles. Filij Gemini = Filius—Jana. Thomas.—Petrvs. + Ricvs. + Johēs. + Eddvs Berry. Eliza.—Michael. + Thomas. + Eddrvs.—Catherina. Benjamin. Sarah.

Arms: Godfrey; Imp. Arg. a Fess engrailed, in Chief three Fleurs de Lis, Sab. Iles. Motto: *Rara est vt Lilia Nigra*.

Under the last, is another Tablet in memory of Sir EDMUND BERRY GODFREY, the celebrated Middlesex Justice, who was murdered in the fields near Chalk Farm, on the 12th of Oct. 1678; in consequence of his having rendered himself obnoxious to the Papists, by his zealous endeavours to discover the instigators of the Popish Plot.

#### Inscription:

EDMUNDVS BERRY GODFREY, Equestri dignitate oh merita sua in Regem et Patriam ornatus, Justitiarum mune singularem Fide et Diligentia functus: demum ah oculis suorvm ereptus, iv Idvs Octobris MDCLXXVIII. Post quintum diem reperiens est Morte affectus Nefaria et Atroci: cætera Historia loquetvr. Hoc Monumentum vetustate attritum reparavit, addito fratris Edmundi elogio, Beniaminus ex filiis Thomæ Godfrey prædicti. Natu minimus et nunc solus superstes, iv Nonas Aprilis MDCXCVI.

Svh spes Resurrex'ois jacent hic ARTHVRVS AGARNE, Antiquor. Recordor. Regior hic propè Repositor. P. XLII Annos diligens scrvtator; et MARGARETA vxor eivs, qui obijt vi Septembris 1610: Ætatis 82. Ipse vero sup'stes Ætatis 71, hoc posvit Aprilis 14, 1611. Obijt 80. Æt. 1619. — nostrv. Misericordia Dei.

Arms: sculp. Quarterly of Four, viz. 1st and 4th, a Chev. engr. betw. three Boars' Heads, erased, Agarde; 2d and 3d, three Bears' Heads, couped, muzzled: Imp. On a Chief indented, three Covered Cups. Crests: 1st, a Bugle Horn, furnished, suspended from a Bauldric; 2d, a Covered Cup. Motto: *Dicv me a garde*.

Mrs. ADDISON: died Sept. 30th, 1715. She was the mother of Addison the Poet and Moralist.

ELIZABETH MOORE, the wife of Tho. Moore, Gent. "Librarian of this Church:" she died at the age of 35, July 31st, 1720.

Arms: sculp. Ten Cross Crosslets, Moore: Imp. a Chev. betw. three Bulls' Heads, cabossed.

ELIZABETH, wife of Gilbert Abrahall, Esq. "Page of the Back Stairs" to Queen Anne: ob. March 9th, 1710-11; aged 73.

JOHANNI SAVAGE, S. T. P. Alumni Scholæ Westmonasteriensis Posuerunt. MDCCL.

Tu nostræ memor usq. Scholæ, dum vita manebat

Musa nec immemores nos sinit esse Tui.

Ipse loci Genius te, mæret Amicus Amicum,

Et luctu Pietas nos propiore ferit.

Nobiscum assueras docto puerascere lusu,

Fudit & ingenitos cruda Senecta sales.

Chare Senex, Puer hoc te saltem carmine donat;

Ingratum Pueri nec tibi carmen erit.

MICHAEL ROBERT VAN MILLINGEN: died Dec. 22d, 1778, in his 14th year.

He smil'd in Death; tho' early snatch'd from hence,

Death had no Sting for so much Innocence.

Arms: sculp. A Fess betw. a Dexter Arm issuing from a Cloud, in Chief, and wielding a Sword; and in Base, a Lion pass. Van Millingen.

A small Monument, displaying a sarcophagus, ornamented with the family arms, records the valour and accomplishments of Lieut. Col. RICHMOND WEBB, who died on May 27th, 1783; aged 70; and SARAH, his widow, ob. June 8th, 1789; aged 66.

Arms: painted. Quarterly of Four, viz. 1st, Or, on a Bend engr. Gu. three Cross Crolets, fitchée, of the Field; Webb: 2d, Arg. a Cross Patonce Az. betw. four Mulletts of six Points, Gu. Richmond: 3d, Az. on a Bend Or five Escallops Sab. betw. six Lozenges Arg. each charged with an Escallop of the Field; Pulcyn: 4th, Arg. on a Bend Sab. three Annulets Or, a Cres. for Diff. Imp. Quarterly, viz. 1st and 4th, Gu. a Lion ramp. regard. Or: 2d and 3d, Arg. three Boars' Heads, erased, Prop. Langued Az. Crest: a Broken Spear, in three parts, within a Coronet. Motto: *Resolve well: Persevere*.

On another small Monument, having an open pediment, and a shield of arms, is the following Inscription, the poetical part of which was written by Pope:

HENRY WITHERS, Lieutenant General; Descended from a Military stock, and bred in arms in Britain, Dunkirk, and Tangier; thro' the whole course of the two last wars of England with France, he served in Ireland, in the Low Countries, and in Germany, was present in every Battle and at every Siege, and distinguished in All by an Activity, a Valour, and Zeal, which Nature gave and Honour improved. A Love of Glory and his Country animated and raised him above that Spirit which the trade of War inspires: a desire of acquiring



Riches and Honours by the miseries of Mankind. His Temper was humane, his Benevolence universal, and among all those ancient Virtues, which he preserved in practice and in credit, none was more remarkable than his Hospitality. He Dyed at the age of LXXVIII years, on the XI of November, MDCCXXIX. To whom this Monument is erected by his Companion in the Wars, and his Friend thro: Life, *Henry Desney*.

Here WITHERS, rest! thou bravest, gentlest Mind,  
Thy Country's Friend, but more of Human Kind.  
Oh born to Arms! Oh Worth in Youth approv'd!  
Oh soft Humanity, in Age belov'd!  
For thee the hardy Vet'ran drops a tear,  
And the gay Courtier feels his sigh sincere.  
WITHERS adieu! yet not with Thee remove,  
Thy Martial Spirit, or thy Social love.  
Amidst Corruption, Luxury, and Rage,  
Still leave some ancient Virtues to our Age;  
Nor let us say (those English glories gone)  
The last true Briton lies beneath this stone.

*Arms*: sculp. Quarterly of Four, viz. 1st and 4th, three Lions pass. guard. in Pale; *Withers*: 2d and 3d, three Escalops.

Near this place lye the Remains of Collonell HENRY DESNEY, who Surviving his Friend and Companion Lieut. Gen. Withers, but 2 years and 10 dys, is, at his desire, buryed in the same Grave with him. Obijt 21<sup>o</sup>. die Novembris, 1731.

#### Memorials in the South Walk:

Against the east wall is an oval Tablet, surrounded by sculpture, consisting of Death's Heads, Cherubim, Demi-Angels, &c. in memory of Mr. JAMES BROUGHTON, "Deputy Surveyor of this Abbey," who died Jan. 31st, 1710; aged 65; and REBECCA, his wife: ob. Oct. 8th, 1699, in her 47th year.

*Arms*: sculp. Two Bars, on a Canton a Cross; *Broughton*: Imp. a Lion ramp.

Near the last, is a handsome altar Monument, designed by Jas. Leoni, Architect, for DANIEL PULTENEY, Esq. who is represented by a well-executed figure, reclining on a sarcophagus, in the act of reading: a pyramid rises behind; and on the elevated pedestal that supports the whole, is this panegyric *Inscription*:

READER, if thou art a Briton, behold this Tomb with Reverence and Regret; here lye the Remains of DANIEL PULTENEY: The kindest Relation, truest Friend, the warmest Patriot, the worthiest Man; he exercised Virtues in this Age, sufficient to have distinguished him in the best. Sagacious by Nature, Industrious by Habit, Inquisitive with Art; he gained a compleat Knowledge of the Interests of Britain, Foreign and Domestick; in Most, the backward Fruit of tedious Experience; in Him, the early Acquisition of undissipated Youth. He served the Crown several years, Abroad, in the auspicious Reign of Queen Anne; at Home, in the reign of that excellent Prince, King George the first. He served his Country always, in the Court independent, in the Senate unbiassed, at every Age, and in every Station: this was the Bent of his generous Soul, this the Business of his laborious Life. Publick Men, and publick Things, he judged by one constant Standard, the true Interest of Britain: he made no other Distinction of

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Party, he abhorred all other. Gentle, humane, disinterested, beneficent, he created no Enemies on his own account: Firm, determined, inflexible, he feared none he could create in the Cause of Britain. Reader, in this misfortune of thy Country, lament thy own: for know, the loss of so much private Virtue is a publick Calamity.

*Arms*: sculp. A Fess dancette, in Chief three Leopards' Faces, a Cres. for Diff. *Pulteney*: Imp. Vaire, a Chief.

THOMAS MASTER, 4th son of Legh Master, of Newhall, in Lancashire, a Westminster Scholar: born Dec. 3d, 1723; died, Dec. 15th, 1742.

*Arms*: painted. Quarterly of Four, viz. 1st, Az. a Fess embattled betw. three Griffins' Heads, erased, Or; *Master*: 2d, Sab. a Pale wavy, Or: 3d, Arg. on a Bend Gu. three Leopards' Faces, Or, a Martlet for Diff. Sab.: 4th, two Bendlets indented, Or.

JOHN COLLINS, born Sept. 7, 1657; died May 18, 1681.

The Memory of EDWARD TUFNELL, Architect, is preserved by a large mural Monument, consisting of a sarcophagus on brackets, supporting a Bust in front of a pyramid: a canopy rising from pilasters, crowned by sepulchral lamps, surmounts the whole; and on the left of the sarcophagus is a naked boy, sitting, and holding a book.

#### Inscription:

M. S. EDVARDI TUFNELL, Architecti, Qui, latera hujusce Augustissimæ Ædis Australe et Orientale Magnâ ex parte refecit & exornavit; et inde Sibi exiguâ hac tabellâ, quam pietatis ergo posuerunt Filii, perennius extruxit Monumentum. Obijt 2<sup>o</sup>. Septembris A. D. 1719, Ætat. 41.

The Hon. HENRY POMEROY, only son of the Viscount and Viscountess Harborton: he died at Brighton on March 10, 1804, in his 15th year.

*Arms*: painted. Quarterly, viz. 1st and 4th, Or, within a Bordure engr. Sab. a Lion ramp. Gu. holding a Pellet; *Pomeroiy*: 2d and 3d, Or, a Lion ramp. Gu. *Colley. Supporters*: two Wolves, the Dexter one Prop. the Sinister Arg. both collared and chained Or. *Crest*: a Lion ramp. Gu. holding a Bezzant.

P. F. C. H. S. E. P. PETRUS FRANCISCUS COURAYER, S. T. P. Cœnobii de Sanctâ Geneviêvâ dicti Regularis olim Canonicus. Vir, si quis alius, de Ecclesiâ Anglicanâ, et ejusdem Politia, Animo, pariter ac Scriptis, optimè meritis. Quippe qui Episcopatum jus Administrationum, jam diu a Pontificiis in dubium vocatum, huic nostræ Ecclesiæ, et Gallus ipse, et Pontificus, invictâ Argumentorum vi asseruit et vindicavit: quique adeo, ob id vindicatum, Pulsus jam Patriâ, Profugus, omnibusque demum exutus fortunis, hac in Urbe quærebat asyllum, et inveniebat; ibique, per annos prope quinquaginta, Honestæ mentis otio egregius fruebatur Exul, Bonorum omnium deliciae vivus, Moriens commune desiderium. Huic tali tantoque viro marmor hoc Memores posuere Amici; cui, Famam marmore perenniozem peperit Defensa Veritas, refutatus Error. Obijt Decimâ septimâ die Octobris, Anno post natum Christum MDCCCLXXVI; post se natum XCV.

On a large mural Monument, executed by Rysbrack, in 1754, and chiefly consisting of a

P P

tablet, surmounted by a pediment and urn, is the following *Inscription*, in memory of JOHN HAY, 3d son of George, Earl of Kinnoul:

JOANNI HAY, Georgij Comitiss de Kinnoull, filio natu tertio, et Ecclesiæ Anglicanæ Presbytero. Qui cum splendidis esset natalibus, emioente ingenio, multiplice eruditione, modestiam retinuit et simplicitatem. Virtutem coluit, non ambiciosâ severitate, sed jucundâ et liberali innocentia; suæ Simul indoli visus obsequi. Rarâ morum felicitate, quibus laudem sibi conciliare potuit, obtreactionem effugere. Diutini morbi dolore constanter tolerato, tandem evasit, fiduciâ Christianæ plenius: multum dolentibus amicis, quod tot bonæ artes solâ jam præsunt sui memoriâ: quæ nec tibi, Lector, infructuosa erit, si inter Tumulos, documentum magis quæris, quam delectationem. Natus est Aono MDCCXIX. Post quinquenio in Collegio Westmonasteriensi exactum, à scriptis est Alumnus Ædis Christi Oxon: Regio deinde fsvore Rector Epworthiæ in Agro Lincoln. Excessit Anno MDCCLL. Lapidem hunc optimo Fratri posuerunt Thomas, Vicecomes de Dupplin; Robertus, Episcopus Asaphensis.

Mrs. JANE RIDER, of the City of Lichfield: ob. Jan. 7th, 1734—5.

Capt. WILLIAM ROBERTS, of the Royal Navy: died Feb. 19th, 1811; aged 42.

Mrs. ELIZABETH JENNINGS, wife of Thomas Jennings, "one of the Gentlemen of his Majesty's Chapel Royal;" who also lies buried here: the former died on the 12th of July, 1720, in her 57th year; the latter, on the 26th of March, 1734; in his 74th year.

*Arms*: a Chev. betw. three Bottles, *Jennings*: Imp. a Fess betw. three Cross Crosets, fitchée.

Mrs. MARY PETERS; died Sept. 15, 1688; aged 22.

*Arms*: sculp. In a Lozenge: on a Bend, betw. two Escallops, a Cornish Chough inter two Cinquefoils; *Peters*.

ELIZABETH WALDRON, third daughter of Dr. Tho. Waldron, Physician in Ordinary to Charles II. ob. Feb. 15th, 1675-6, in her 20th year.

*Arms*: sculp. and painted. In a Lozenge: Arg. three Bulls' Heads, cabossed, Sab. armed Or; *Waldron*.

A large bowed Monument, surmounted by an urn within the interval of an open pediment, and ornamented with cherubs, scrolls, &c. is inscribed thus:

P. M. S. In fide et spe Resurgendi hic terræ mandari voluit suas, juxta Filij prærepti exuvias, JOHANNES LAVRENTIUS, Armis. Caocellario de Scaccario à Secretis: Qui cum Carolo I<sup>mo</sup>. toto civili bello militasset; Carolo II<sup>o</sup>. ob fidem, probitatem, prudentiam acceptus, inservijisset, constanti in Ecclesiam Anglicanam affectu, verâq. in Deum pietate spectabilis, ad patriam Cælestem diu expetitâ, tandem hinc dimissus est; Februarij 1<sup>mo</sup>. Anno Dom: 1684. Ætatis suæ 66.

*Arms*: sculp. and painted. Arg. a Cross raguled, Gu. on a Chief of the Last, a Lion pass. guard. Or, *Laurence*: Imp. Sab. a Chev. betw. three Fire-Balls Or, Fuzed Gu.

Sacred to FRANCIS LIGONIER, Esq. Colonel of Dragoons, a Native of France, descended from a very ancient and very Hon<sup>ble</sup>. Family there; but a zealous Protestant and Subject of England, sacrificing himself in its Defence, against a *Popish Pretender*, at the Battle of Falkirk in the year 1745. A Distemper could not confine him to his Bed when his Duty called him into the Field, where he Chose to meet Death, rather than in the Arms of his Friends. But the Disease proved more victorious than the Enemy: He expired soon after the Battle, where, under all the Agonies of Sickness and Pain, he exerted a Spirit of Vigour and Heroism. To the Memory of such a Brave and Beloved Brother, this Monument is placed by St. John Ligonier, Knight of the Bath, General of Horse in the British Army, with just grief and Brotherly Affection.

*Arms*: sculp. and painted. Gu. a Lion ramp. Arg. on a Chief of the Last, a Cres. betw. two Mullets Az. *Ligonier*. Crest: out of a Mural Crown, a Demi-Lion ramp. Or, bearing a Palm-Branch, Prop. Motto: *A Rege et Victoria*.

#### Monuments in the West Walk.

WILLIAM DOBSON, Esq. born at Eden-Hall, Cumberland, 1750; died in London, 1813.

A neat Monument, by R. Wilford, consisting of a Tablet, surmounted by an urn in demi-relief, records the memory of THOMAS SANDERS DUPUIS, Mus. Doc. Oxon. Organist and Composer to his late Majesty: ob. July 17th, 1796; aged 66.

*Arms*: sculp. and painted on the urn: Or, an Eagle rising from a Mount, Prop.; *Dupuis*: Imp. Az. oo a Fess betw. three Fleurs de Lis Or, a Martlet Sab. Crest: an Eagle's Head, erased, Prop. holding a Cross Croslet, fitchée, Or.

AVIS FREEMAN, who died Oct. 30th, 1732, aged 60; and JOHN FREEMAN, her husband, "one of the Gentlemen of his Majesty's Chapel Royal," &c. ob. Dec. 10th, 1736; aged 70.

Mr. JAMES CHELSUM, "one of the Gentlemen of his Majesty's Chapel Royal," &c. died Aug. 3d, 1743; and ROBERT, his youngest Son: ob. Sep. 22d, 1744; in his 5th year:

So Earth to Earth, and Dust to Dust, descends,  
And where Mortality begins, it Ends.

ANNE DAVIS, wife of David Davis, Yeoman Usher of the House of Peers: ob. Dec. 18th, 1714; in her 47th year. Also WALTER DAVIS, their son: died Nov. 22d, 1708; in his 6th year.

PETER MASON, of St. James's, Westminster, Gent. ob. Sep. 1st, 1738; aged 82.

CATHERINE PALMER, widow, a daughter and co-heiress of John Partridge, of London, Gent. and 2d wife of Andrew Palmer, Esq. "Assay-Master of Eng<sup>d</sup>. to Q. Eliz. K. James, and King Charles the first." She died Jan. 4th, 1676; in her 76th year.



*Arms:* sculp. In a Lozenge: Party per Fess, a Pale counterchanged; three Tassels, pendant; *Partridge:* Imp. on a Bend, betw. two Lions ramp. three Martlets.

A neat Tablet, surmounted by a small figure of an angel, embracing the Cross, is inscribed in memory of FRANCES LOUISA PARNELL, who died on the 18th of Sept. 1812; aged six years.

The memory of Sir RICHARD JEBB, Knt. M. D. is preserved by a pleasing pyramidal Monument, which exhibits a profile Bust of the deceased, within a medallion, formed by two snakes entwined with foliage: over it, is an oaken wreath; and below it, two torches in saltire. The Genius of Medicine, represented by a female figure, bearing a cup, is sculptured in a mournful attitude, sitting, within a circular concavity in the base-ment.

*Inscription:*

RICHARDI JEBB, Equitis aurati. Societ: Reg: Socii. Serenissimo Regi Georgio III. nec non Georgio Wallie Principi, Medici Primarii. In memoriam posuit R. J. Obiit 4<sup>to</sup> die Julii, A. D. MDCCCLXXXVII, Æt: LVIII.

*Arms:* sculp. Quarterly of Four, viz. 1st, Vert, a Hawk Or; 2d and 3d, Or; 4th, Vert, a Hawk's Lure and Bell: an Escutcheon of Ulster: *Jebb*.

A plain Tablet, surmounted by a Medallion, in *alto-relievo*, records the memory of WILLIAM BUCHAN, M. D. "Author of the *Domestic Medicine*." Ob. 1805; aged 76.

That very eminent Engraver, WOOLLETT, is commemorated by an altar Monument, on brackets, surmounted by an excellent Bust of the deceased, from the chisel of the late T. Banks, R. A. immediately below which is this brief *Inscription*:

WILLIAM WOOLLETT, Born August XXII<sup>d</sup>. MDCCXXXV: died May XXII<sup>d</sup>, MDCCCLXXXV. Incisor Excellentissimus.

On a sort of projecting pannel, crossing the middle of the altar, is an *alto-relievo* of the Artist at work in his Study, under the auspices of the Genius of Engraving; on the basement are these lines:

The Genius of Engraving handing down to Posterity the Works of Painting, Sculpture, and Architecture: whilst Fame is distributing them over the Four Quarters of the Globe.

A neat Monument, by J. Bacon, jun. is thus inscribed:

A X Ω

LYTTERELLO WYNNE, LL.D. Prosapia antiqua et generosa vivendo, Coll. Omn. Anim. Oxon. olim Socio, Ecclesie de S<sup>to</sup>. Erme in agro Cornub. Rectori et Patrono: Viro litteris humanioribus et philosophiæ studiis feliciter imbuto, mira morum comitate, summa animi benevolentia, incorrupta fide, simplici pietate, spectatissimo. Obiit III. Kal. Decembris A. S. MDCCCXIV. Ætatis LXXVI. Hoc quale quale sit μνημοσύνη

optime de se merito p. l. c. Edv. Gvl. Wynne Pendarves, de Pendarves, in agro Cornub. Arm. cognatus et hæres.

A heavy pedestal, sustaining a Bust, by Palmer, records the virtues of ARTHUR O'KEEFFE, Esq. who was "lineally descended from the Kings of Ireland;" and ISABELLA, his widow: the former died on the 26th of Sept. 1756; the latter, on Sept. 26th, 1762.

*Arms:* painted. Quarterly of Four, viz. 1st, Az. a Lion ramp. Or, *O'Keeffe*; 2d, Sah. an armed Knight Prop. on a Grey Horse; ground Vert; 3d, Or, a Peacock in its Pride, Prop.; 4th, Vert, three Lizards, in Pale, Or: Imp. Or, a Chev. Ermins, betw. three Trefoils, slipped, Prop. *Supporters:* two Lions ramp. *Crest:* a Lion ramp. bearing a Sword in the Dexter Gamb. Motto: *Forti et Fideli nihil difficile*.

JEREMIAH LEWIS, Gent. died, May 11th, 1761; in his 61st year.

On a handsome Tablet of white marble, beneath which is an open Music-Book, sculptured with a "CANON:—By two-fold Augmentation;"—is the following *Inscription*:

Near this Place are deposited the remains of BENJAMIN COOKE, Doctor of Music in the Universities of Oxford and Cambridge, and Organist and Master of the Choristers of this Collegiate Church for above Thirty years. His professional knowledge, talents, and skill, were profound, pleasing, and various; in his works they are recorded, and within these walls their power has been felt and understood. The simplicity of his manners, the integrity of his heart, and the innocence of his life, have numbered him among those who kept the Commandments of God, and the faith of their Saviour Jesus Christ. He departed this life on the 14<sup>th</sup>. day of September 1793; and in the 59<sup>th</sup>. year of his age.

*Arms:* sculp. Three Wolves' Heads, erased, collared; *Cooke:* Imp. on a Chev. betw. three Eagles' Heads, erased, as many Cinquefoils.

Mr. JOHN BANESTER: ob. Oct. 3d, 1679.

The Monument of CHARLES GODOLPHIN, Esq. brother to Sidney, Earl of Godolphin, consists of a pedestal and sarcophagus, surmounted by a pediment supported by two Corinthian pilasters: between the latter is a large inscribed tablet, above which is a group of cherubim in clouds. He was a Commissioner of the Customs for many years; and died on the 10th of July, 1720; aged 69. Mrs. Godolphin, his wife, died on the 29th of July, 1726; aged 63. Their accomplishments, and beneficence in appropriating, for ever, a rent-charge of 180*l*. a year, issuing out of lands in Somersetshire, to charitable purposes, and especially to the education, in Wiltshire, of young gentlewomen of small fortunes, are rather diffusedly panegyricised in the *Inscription*; which, in pursuance of Mrs. Godolphin's will, and by her order, was engraven on this Monument under the direction of Mrs. Frances Hall, her Executrix.

*Arms:* sculp. and painted. Gu. an Eagle with two Heads, displayed, betw. three Fleurs de Lis, Arg. *Godolphin*.

On an altar-like Tablet, crowned by a pediment, are the following *Inscriptions*, in memory of the celebrated Engraver VERTUE, and MARGARET his wife.

Here Lyes the body of GEORGE VERTUE, late Engraver, and Fellow of the Society of *Antiquaries*; who was born in London, Anno 1684, and departed this Life on the 24<sup>th</sup>. of July 1756.

With manners Gentle, and a grateful heart,  
And all the Genius of the graphic Art;  
His fame shall each Succeeding Artist own,  
Longer by far than monuments of Stone.

MARGARET VERTUE, his faithfull Wife, who Survived him near Twenty Years, lies buried in the same Grave. She died March 17<sup>th</sup>. 1776, Aged 76.

A small mural Monument, made of artificial stone, having on its lower edge the words "*Coade's Lithodipyra*, London, 1787;" records the memory of EDWARD WORTLEY MONTAGU, who perished by Shipwreck, on his return to England from the East Indies, in his 27th year, anno 1777. It was erected by his friend, and joint residuary legatee, John English Dolben, Esq. and consists of a sarcophagus, surmounted by an urn, and having an inscribed tablet beneath it.

#### Memorials in the North Walk.

Mr. CHRISTOPHER CHAPMAN: ob. June 14th, 1681. ELIZABETH his daughter: ob. March 10th, 1680; and MELIOR, his wife: ob. July 6th, 1707; in her 87th year.

*Arms:* sculp. and painted. Party per Chev. Arg. and Gu. a Crescent counterchanged; *Chapman*.

RICHARD, ob. Feb. 1st, 1672; CHRISTOPHER, ob. March 25th, 1675; and PETER CHAPMAN, ob. Sept. 11th, 1672.

SUSANNAH BERNARD, daughter of Sir Edw. Bernard, Knt. ob. 1721, aged 53.

GUYON GRIFFITH, youngest son of the Rev. Guyon Griffith, D. D. ob. Oct. 21st, 1769; aged 11.

Mrs. FRANCES MEYRICK: ob. Sept. 23d, 1734; aged 49.

An altar Tablet, surmounted by an inscribed oval of white marble, and crowned by an urn, preserves the memory of WILLIAM WYNNE, Esq. Serjeant at Law; who was the son of Owen Wynne, LL.D. sometime Under Secretary of State to their Majesties Charles II, and James II, and DOROTHY, his wife (also buried here) the sister of Narcissus Luttrell, Esq. He died in his

73d year, on the 16th of May, 1765. GRACE, his widow, one of the daughters and co-heiresses of William Brydges, Esq. Serjeant at Law, (by whom he had six sons and two daughters,) and who died Nov. 20th, 1779, aged 79, lies buried near him; together with their eldest son, EDWARD WYNNE, Esq. Barrister at Law: he died Dec. 26th, 1784; aged 50 years.

*Arms:* painted. Quarterly of Four, viz. 1st and 4th, Gu. a Chev. betw. three Lions ramp. Or; *Wynne*: 2d, Or, a Bend betw. six Martlets Sab. *Luttrell*: 3d, Arg. five Bars, Gu. in Chief, a Greyhound courant, Sab. collared Or. Over all, on an Escutcheon of Pretence, Quarterly of Four, viz. 1st and 4th, Arg. on a Cross Sab. a Leopard's Face, Or; *Brydges*: 2d and 3d, Or, Fretty, Gu. a Canton Erm. *Noell*.

Mrs. ANN GAWEN, wife of Mr. William Gawen; five of her Children; and Mr. ISAAE BUSH, and FRANCES his wife, her father and mother: she died Nov. 26th, 1659.

*Arms:* painted. In a Lozenge: Erm. on a Saltire engrailed Az. five Fleurs de Lis, Or; *Gawen*: Imp. Sab. a Cross Bottony betw. four Lions ramp. guard. Arg. within a Bordure Gobony of the First and Second, *Bush*.

ANNE, eldest daughter of John WINCHEOMB, of Berks, Esq. and wife of William Gawen, jun. of Westminster, Gent. Ob. Nov. 8th, 1669.

*Arms:* sculp. *Gawen*, as before; Imp. Az. on a Chev. engr. betw. three Cornish Choughs Or, three Cinquefoils of the Field; on a Chief of the Second, a Spear's Head betw. two Fleurs de Lis of the First; *Winchcomb*.

GEORGE JEWELL, A. M. Fellow of Trinity College, and one of the Preceptors of Westminster School: ob. June 6th, 1725; aged 31.

Mr. JOHN STAGG, of Westminster Hall, Bookseller: ob. Sept. 19th, 1746; and ELIZABETH his widow, who died Nov. 15th, 1750.

Honoratissimæ Dominæ, Dominæ MARIE MARKHAM, ob. Feb. 8, 1814. Annos nata 35. Optima, Conjux optima, Maria, vale. Resurgemus.

*Arms:* sculp. Az. in Chief a Demi-Lion, issuant, Arg. a Fleur de Lis for Diff. *Markham*: Imp. Quarterly of Four, viz. 1st and 4th, Or, five Bars Gu. 2d and 4th, Az. a Lion ramp.

THOMAS JORDAN, Reverendi Georgij Jordan, Diocesis Cicestriensis Cancellarij, Filius natu maximus, et Regiæ juxta Scholæ Alumnus, Febre oppressus Obijt xxix Die Sept. A. D. MDCCXXXVI.

Lector, præsertim Juvenis,  
Finge tibi vix sedecim Annorum Adolescentem,  
Prohum moribus, Studijs industrium,  
Vitaq. omnino innocentem,  
Et pulchrum habes sub pedibus exemplum,  
Quod ames, quod lugeas, quod imiteris.



Mrs. RACHAEL FIELD, wife of the Rev. James Field, ob. May 26th, 1718.

*Arms*: sculp. and painted. Sab. a Chev. engr. bet w. three Garbs, Arg.; *Field*.

OWEN DAVIES, Esq. Receiver-General of this Church during 29 years: ob. 24th April, 1759; in his 60th year. MARY, his wife, youngest daughter of Allen Cliffe, Esq. of Mathon, in Worcestershire, who died in her 72d year, on May 1st, 1778; and MARY, their youngest daughter: ob. Jan. 24th, 1786; aged 46.

FRANCES GOODALL, wife of Dr. Char. Goodall, Physician of the Charter-House: ob. Feb. 17th, 1705; aged 62.

FRANCISCVS NEWMANVS: E. Collegio Omnium Animarum apud Oxonienses nuper Socius H: S: E. Diem obiit prid: Id: Dec. Anno partæ Salvæ M: DC: XLIX.

Exvta jam carne Animarum in sede receptus:  
Vere Neander factus est.

The memory of the late Dr. EPHRAIM CHAMBERS, the ingenious compiler of the 'Cyclopaedia,' is preserved by a pyramid and tablet; the *Inscription* was written by himself:

Multis pervulgatus, paucis notus, Qui vitam, inter lucem, et umbram, nec eruditus, nec Idiota, Literis deditus, transegit, sed ut homo, Qui humani nihil à se alienum putat: vitâ simul, et laboribus functus, hic requiescere voluit EPHRAIM CHAMBERS, R. S. S. Obijt 15 Maji MDCCXL.

Mr. RICHARD GOULAND, M. A. the "first Keeper of the Library of this College," to which he bequeathed a large legacy to be bestowed "on some choice books." He was well skilled in the languages, and otherwise "well-furnished with the best and choicest learning." He died on the 10th of Nov. 1659.

JOHN COLEMAN, Esq. of Killconnell, in the county of Galway, in Ireland. "He served the Royal Familie, viz. King Charles the Second, and King James the Second, with approved fidelity above fifty years:" ob. June 2d, 1709; in his 84th year.

HUMPHREY LANGFORD, of Langford Hill, in Cornwall, and M. P. for Camelford: ob. June 24th, 1685.

*Arms*: sculp. Quarterly, viz. 1st and 4th, three Pallets, in Chief a Lion pass. guard. *Langford*: 2d and 3d, three Lions ramp.

Mrs. ELIZABETH ATKINSON, Body Laundress to Queen Anne: ob. March 9th, 1725; aged 64. Mrs. ELIZABETH GATES, (whom the former had bred up from her childhood, with parental affection) the "truly loving, and for her many excellent qualities, the most deservedly beloved wife" of Mr. BERNARD GATES, Gent. of his Majesty's Chapel Royal nearly 50 years, &c. who was also buried

here, together with their four children. She died on the 10th of March, 1737; aged 48. He died on the 15th of Nov. 1773; aged 88.

THOMAS LUDFORD, Esq. ob. March 1st, 1776; aged 66.

ANN PLAYFORD, widow of Hen. Playford, Citizen of Lond. ob. June 29th, 1743; aged 72. ANN, her daughter, wife of the Rev. Tho. Fitzgerald, A. M. one of the Ushers of West. School, ob. Jan. 13th, 1739-40; in her 45th year. Also MARY, their infant daughter.

Mrs. RACHAEL TAYLOR, widow of the Rev. Ed. Taylor, Rector of Fanningly, in Norfolk: ob. May 30th, 1740; aged 65. Also Mrs. ANNE LUDFORD, her only daughter: died May 15th, 1748; aged 50.

ELIZ. PALMER, daughter of Sir Geoffrey Palmer, Knt. and Bart. Attorney General to Charles II. Also MATTHEW JOHNSON, Esq. grandson of the said Elizabeth, and younger son of Matthew Johnson, Esq. late 'Clerk of the Parliaments;' and FRANCES, eldest daughter of the last-mentioned Matthew, and wife of James Merest, Esq. Clerk Assistant in the House of Lords.

*Arms*: painted. Party per Pale Az. and Gu. three Roses Arg. on a Chief Or, a Lion ramp. guard. of the Second; *Merest*: Imp. Arg. on a Bend Sab. three Pheons Or, a Canton, charged with a Boar's Head, Arg.; *Johnson*.

On a Tablet now much corroded:

With diligence and trust most exemplary,  
Did WILLIAM LAVRENCE serve a Prebendary;  
And for his Paines now past, before not lost,  
Gain'd this Remembrance at his Master's cost.

O read these Lines againe: yov seldome find,  
A Servant faithfull, and a Master kind.

Short-Hand he wrote: his Flowre in prime did fade  
And hasty Death Short-Hand of him hath made.  
Well covth he Nv'bers, and well mēsur'd Land;  
Thvs doth he now that Grov'd whereon yov stand,  
Wherein he lyes so Geometricall:  
Art maketh some, bvt thvs will Nature all.

Obijt Decem: 28, 1621. Aetatis svæ 29.

Hic juxta obdormiunt inter Edvardi, Johannis, et Stephani, trivm Fratrum cineres *Golietus* et *Jacobus* Fox, Honoratissimi Dñi STEPHANI FOX, Equitis Avrati, & ELIZABETHÆ Vxoris Filij: Parentes Filij, et Filij Parentibus quam dignissimi.

Qvos vivos Amor, morientes Morbus,  
Et mortvos Sepvlcrvm conjunxit,  
Vterq. varia literatvra excvltvs,  
Admiranda svi florvit Antithesis,  
Et svh Ivvene matvrans Virvm;  
Patriæ, et honoribvs nasci habebatvr  
Qvos major natv ardvīs par Negotijs,  
In Regiarvm Copiarvm Qvæstvrâ  
Per totam Angliam sibi conciliavit.

Vterq. in vitæ evnabilis et in morte alter Hercvles  
Dum morbillorum perfidia svblatvs, ex igne,  
Et tynicâ molestâ ad cœlos evolasse videatvr.

Gvilielmvs } Aprilis 17, 1680, { Etatis A. 20.  
Jacobvs, } Obijt Novem. 19, 1677, { 13.  
Arms: sculp. Erm. on a Chev. three Foxes' Heads,  
erased, on a Canton a Fleur de Lis, an Annulet for Diff. Fox.

The above Arms were originally attached to another monument for the same family, which has long been removed: it exhibited an urn and festoon between two Genii, and was inscribed to the memory of the three brothers first mentioned in the foregoing Inscription.

OWEN WYNNE, of Gwynfynydd, in the County of Anglesea, LL.D. Warden of the Mint to James II, and for many years Under Secretary of State. He married DOROTHY, the daughter of Francis Luttrell, of Gray's Inn, Esq. by whom he had seven children; and dying at the age of 49, in the year 1700, was buried in the north aisle of St. Margaret's Church, "leaving a loving and sorrowful Widow indeed,"—who persevered in that state, and in a strict imitation of her husband's virtues. She died on the 24th of March, 1724; aged 65, and was buried here.

Arms: sculptured and painted. Gu. a Chev. betw. three Lions ramp. Or, in Base three Eagles displayed Fess-wise; Arg. Wynne: Imp. Or, a Bend between six Martlets, Sab. Luttrell.

#### Gravestones, &c. in the Pavement.

EAST WALK.—Thomas Rolph Winstonley, ob. May 21st, 1760; in his 21st year: Rev. Thomas Winstanley, Prebendary of Peterborough, ob. Feb. 6th, 1789; aged 74: and Mrs. Silvio Winstanley, his widow: ob. June 28th, 1799; aged 85.—M. Theresa Scioccaluga, ob. Oct. 27th, 1766; æt. 16.—Christophori Steigher, "Nobilis Bernensis."—Mrs. Apharra Behn; dy'd April 16, 1689.—Mrs. Catherine Strutt: ob. July 17th, 1770; aged 38; and Samuel Strutt, Esq. of Old Palace-yard, her husband; ob. Jan. 22d, 1785; aged 49.—William Morcius.—Mrs. Anne Bracegirdle, the celebrated Actress; ob. Sept. 12th, 1748; aged 85.—The Hon. Jone Hyde, daughter of Benedict, Lord Baltimore, and Relict of John Hyde, Esq. of Berkshire; ob. 15th July, 1778; aged 74.—Rev. C. M. Crocherode, the eminent Collector, M. A. born June 23d, 1730; died April 5th, 1799.—Anne Morice; born Aug. 26th, 1705; died 10th July, 1743, in her 38th year.—Mrs. Anne Crocherode, sister to the Rev. C. M. Cracherode; born April 30th, 1718; died July 17th, 1802.—Anne Lewis, wife of Erasmus Lewis, Esq. ob. Nov. 21st, 1730: Mrs. Eliz. Lewis; died 3d Nov. 1762; aged 86.—Rear-Adm. Charles Drummond; ob. Nov. 15th, 1771; aged 90 years: Govin Drummond, Esq. ob. Feb. 15th, 1773; aged 85.—R. F. 1727. Charles Fisher, ob. Nov. 19th, 1760; aged 8; Thos. Fisher, his Father; ob. July 22d, 1777; aged 63; and Mory Fisher, his Mother; ob. Nov. 8th, 1761; aged 48: Eliz. Davis, their daughter; ob. Jan. 27th, 1780; aged 34.—Morgorct, eldest daughter of Andrew Fletcher, of Salton, Esq. wife of John Grant, of Elchies, Esq. both of North Britain; ob. April 5th, 1775.—Alexander Honno, Esq. ob. Jan. 17th, 1778; aged 90; Elizabeth Honna, his wife; ob. Sept. 24th, 1786; aged 74; John Hanna, Esq. their son; ob. March 17th, 1814;

aged 79.—Mrs. Esther Hinton, ob. Oct. 6th, 1762; aged 37.—Mr. R. Van Millingen.—George Word, Esq. of Lambeth; ob. 1779; Elizabeth, his wife; ob. Jan. 4th, 1783.—Lieut. Gen. Joshua Guest; ob. 1747; Mrs. Sarah Guest, his widow; ob. 1751.—Lieut. Gen. Alexander Duroure; ob. Jan. 2d, 1765; aged 73.—Susannah Dorbyshire, ob. Dec. 22d, 1735.—Corolus Marsh, Arm. ob. Jan. 21st, 1812; aged 78.—Jonathan Chodwick Durdan, Esq. Magistrate; ob. Aug. 11th, 1782; aged 62.

Abbot Byrcheston, who died of the great plague in May, 1349, was buried near the door of the Chapter House, in this walk: his Epitaph, according to Flete, was as follows:

De Byrchestona Simon venerabilis Abbas  
Præminet ex merito nomine perpetuo.  
Jam precibus fultus fratrum cum patribus almis  
Felix iste pater floreat ante Deum.

SOUTH WALK.—All the Abbots of this Church, from Vitalis to Humez, inclusive, except Arundel, were interred near the eastern end of this Walk; but there are now only four gravestones which record any of their names, viz. those of Vitalis, Gislebertus Chrispinus, Laurentius, and Gervasius de Blois. According to Widmore, however, who founds his opinion on what has been said of the original memorials by Flete, not one of them is rightly inscribed; and it is almost certain that they do not now cover the ashes of those whom they profess to commemorate. The latter circumstance appears from a passage in an account-book belonging to Mr. Gayfere, the Abbey Mason, which states, that when the water-pipes were laid down, in the year 1752, "the gravestones of the Abbots in the South Cloister were removed closer to the wall." There is no Epitaph on any of these memorials: those which are given below have all been copied from Flete's Manuscript in the British Museum.

The plain stone inscribed 'VITALIS, Abbas 1082,' is supposed, by Widmore, to have been that of Humez; his Epitaph was as follows:

A vita nomen qui traxit, morte vocante,  
Abbas Vitalis transijt, hicque iacet.

This Abbot died in 1085, so that the date is wrong; which is also the case with that inscribed 'GISELBERTUS CRISPINUS, Abbas 1114:' he died in 1117. Widmore imagines, that his gravestone is not remaining: on that which now bears his name, is a defaced aculpture, deeply cut in relief, of an Abbot, in pontificalibus, with a pastoral staff. Under that inscribed Vitalis, is another figure, (still more boldly cut, but equally defaced,) of a mitred Abbot. Now as the privilege of wearing a mitre was first obtained for this Church by Laurentius, between the years 1160 and 1176, it is evident that this figure has been mis-appropriated. The Epitaph on Gislebertus was as follows:

Hic pater insignis, genus altum, virgo senexque,  
Gisleberte jaces, lux, via, duxque tuis:  
Mitis eras, justus, prudens, fortis, moderatus,  
Doctus quadrivio, nec minus in trivio.  
Sic tamen ornatus, nece, sexta luce Decembris  
Spiramen cœlo, reddis et ossa solo.

By the Quadrivium and Trivium in these verses, was meant all the seven Liberal Arts, as they were classed in the middle ages; the Quadrivium, or four-fold way to Knowledge, including Arithmetic, Geometry, Astronomy, and Music: and the Trivium, or three-fold way to Eloquence, comprehending Grammar, Rhetoric, and Logic.

HERBERT, who died in 1139, and whose gravestone is gone, had this Epitaph:



Abbat's nostri corpus jacet hic *Herebeti*;  
Vivat post obitum spiritus ante Deum.

An immense slab of dark-blue marble, measuring eleven feet ten inches in length, and five feet ten inches in breadth, colloquially named *Long Meg of Westminster*, is inscribed 'GERVASIUS DE BLOIS, Abbas 1160.' Flete, however, states, that he was interred under a small stone; and there is a traditional belief that the Slab called *Long Meg* was originally laid over the remains of twenty-six Monks, who dying of the great plague in the year 1349, were all buried here in one grave. The following was the Epitaph on Gervasius:

De Regum genere pater hic Gervasius ecce,  
Monstrat defunctus, mors rapit omne genus.

Another stone, sculptured with the figure of an Abbot, in relief, but greatly worn, has the words 'LAURENTIUS, Abbas 1176;' his Epitaph was this:

Claudatur hoc tumulo vir quondam clarus in orbe,  
Quo præclarus erat hic locus, est, & erit.  
Pro meritis vitæ dedit illi *Laurea* nomen:  
Detur & vitæ *Laurea* pro meritis.

The words 'ANN. WALTERUS,' said by Widmore to have been inscribed "in old letters on the wall," are now wholly obliterated: he died in 1191; his Epitaph was as follows:

Hic qui tu pausaa dictus *Wallerius* Abbas,  
Ex aliis fueras, nec alienus eras.

Abbot POSTARD died in 1200, and had this Epitaph:

Postard *Willielmus* jacet in tellure sepultus,  
Hic pater et pastor qui fuit ante prior.

Abbot HUMETZ, who died in 1222, was the last Abbot, except Byrcheston, that was buried in the Cloisters: his Epitaph was this:

Ortus ab Humeto *Willielmus*, huic venerando  
Præfuit iste loco, nunc tumulatus humo.

The remaining Gravestones in the South Walk record the memory of the following persons:

Mr. *John Iacam*, ob. March 1st, 1759; and *Vineranda Maria*, his wife.—Col. *Alexander Johnstone*, of the Island of Grenada, ob. Jan. 13th, 1783: Sir *James Johnstone*, Bart. of Whitehall, ob. Sept. 3d, 1791; and Dame *Louisa Maria Elizabeth*, his wife.—Mrs. *Elizabeth Tufnell*, ob. Oct. 5th, 1720, in her 39th year: *William Tufnell*, her husband, ob. Dec. 9th, 1733.—The Hon. *Henry Pomeroy*, ob. March 10th, 1804; in his 15th year.—*Charles Wright*, Esq. ob. Sept. 27th, 1807; aged 73.—Captain *Edward Tufnell*, Mason of this Church 22 years, ob. Sept. 2d, 1719; aged 41: *Edward Tufnell*, his son, ob. Jan. 9th, 1736; in his 30th year: also *Elizabeth Tufnell*, ob. Jan. 26th, 1815.—*George Lindsay Johnstone*, Esq. M. P. for Heydon: also *George Wellington Francis Balthazar*, an infant son of Francis and Sophia Platamone, Count and Countess of St. Antonio, ob. May 17th, 1817.—*Julia Stafford Smith*, ob. May 31st, 1796; aged 11.—*Elizabeth Barrett*, widow of Wm. Barrett, Esq. ob. Jan. 7th, 1811; aged 79.—Mr. *Richard Gaven*, ob. May 11th, 1771; aged 71: Mrs. *Jane Gaven*, ob. Nov. 9th, 1775: Mrs. *Marianne Gaven*, ob. Jan. 26th, 1810; aged 86.—H. S. 1703.—*Charles Walter Congreve*, Archdeacon of Armagh, ob. June 7th, 1777, in his 70th year.—*Philip Clarke*, ob. Sept. 21st, 1707; in his 43d year.—Mr. *John French*, Verger to this Church, and College Butler, ob. June 13th, 1725; in his 45th year: *Mury French*, his widow, ob. Jan. 30th, 1735; aged 85: also several of their children, viz. *John*, *Judith*, *Dorothy*; *Mary*, ob. — 5th, 1735: *Elizabeth*, ob. Dec. 20th, 1736; aged 30: Mrs. *Hellen Smith*,

ob. — 1744; aged 40: and Mrs. *Judith Powell*, ob. Aug. 7th, 1744; aged 43.—*Ann Poston*, wife of Wm. Poston, Esq. ob. Aug. 4th, 1759; aged 42.—Capt. *Warwick Calmady*, of Calmady, in Devon, the last of his family, ob. Jan. 19th, 1788; aged 77.—Mrs. *Ann Fenwick*, ob. Aug. 8th, 1798, aged 71: *John Fenwick*, Esq. ob. July 30th, 1800; aged 75.—Mr. *John Rice*, ob. Feb. 1st, 1768; aged 70: *John Rice*, ob. March 17th, 1808; aged 84.—Miss *Charlotte Rowe Strutt*, daughter of Samuel Strutt, Esq. of Old Palace-yard, ob. April 23d, 1808; aged 28: and *Charlotte Willett Strutt*, his wife, ob. May 11th, 1815, aged 69.—*Eleanor Winckles*.—H. Brook, ob. Feb. 10th, 1784; aged 8 years.—*George Slemaker*, ob. Aug. 18th, 1802; aged 62: *Susannah Slemaker*, his widow, ob. Oct. 31st, 1818; in her 81st year.—T. S. 1776.—J. S. 1777.—Mr. *Edward Glanvill*, Clerk of the Works of this Church, ob. March 2d, 1808; aged 37.—Mrs. *Esther Hook*, ob. Nov. 14th, 1798; aged 47.—*Joseph Newcomb*, ob. Jan. 18th, 1780; aged 22: *Ann Newcomb*, his mother, ob. Feb. 20th, 1781; aged 60: *Joseph Newcomb*, his father: ob. Oct. 25th, 1786; aged 68.—*Eliza Hannah Hall*, daughter of Edward Hayward, Esq. of Goldstone, Salop; born Jan. 15th, 1794; died Oct. 27th, 1818.—*Mary Salt*, ob. Sept. 7th, 1771; aged 59.—*Catherine Smalbroke*, widow of Rich. Smalbroke, D. D. Bishop of Lichfield and Coventry, ob. March 9th, 1765, in her 81st year: *William Smalbroke*, their third son, ob. June 9th, 1797; aged 79: *Richard Smalbroke*, LL.D. Chancellor of the Diocese of Lichfield and Coventry, ob. May 8th, 1805; aged 79.—Mrs. *Crawford Robertson*, ob. Aug. 5th, 1797; aged 39: Col. *William Robertson*, her husband, of Kin-craigie, in Perthshire, ob. May 27th, 1802; aged 78.—Mrs. *Mary Medley*, ob. Sept. 1st, 1783; aged 61: Mr. *Edward Medley*, ob. Dec. 29th, 1808; aged 64: Mrs. *Marg. Medley*, his wife, ob. Aug. 7th, 1821; aged 74.—*Harriot Miles*, ob. Nov. 24th, 1797; aged 18 months: *William Miles*, ob. March, 2d, 1799; aged 10.—Mr. *John Borrett*, ob. Aug. 25th, 1802; aged 12: also Mrs. *Margaret Clayton*, ob. Feb. 4th, 1807; aged 68.—Geo. *John Herbert*, an infant son of the Hon. Geo. Herbert, ob. July 14th, 1811.—Mrs. *Charlotte Robertson*, ob. March 2d, 1802; aged 42: *James Robertson*, Esq. ob. Dec. 14th, 1811; aged 66.—Mrs. *Mary Kirke*, ob. Dec. 17th, 1751.

WEST WALK.—Mr. *John Legge*.—*Maria Ann Pope*, aged 28 years.—Mrs. *Mory Hare*, ob. March 9th, 1797; aged 48. Also *Michael Hare*, Esq. her husband, ob. Nov. 9th, 1807, aged 75.—*William Dobson*, Esq. ob. March 6th, 1813; aged 63.—*Charlotte Fisher*, ob. March 3d, 1813; aged 50: and *James Fisher*, Esq. her brother, ob. Dec. 15th, 1821; aged 63.—*Elizabeth*, wife of the Rev. Henry Evans, A. M. ob. April 11th, 1748; aged 40.—Mrs. *Maria Clough*: ob. May 21st, 1798; in her 65th year.—*Elizabeth Aubrey*, ob. April 15th, 1742; aged 65: and *John Aubrey*, her husband; ob. Nov. 1, 1758; aged 84.—Mrs. *Elizabeth Broughton*, ob. Dec. 7th, 1784; aged 59 years: and Mr. *John Broughton*, ob. Jan. 8th, 1789; aged 86.—Mrs. *Esther Blount*, ob. Nov. 28th, 1784; aged 59: also *George Blount*, Esq. her husband, ob. July 1st, 1806; aged 81.—Mr. *Samuel Jebb*, ob. Aug. 8th, 1780; in his 50th year.—*Edw. Blackstock*, Esq. ob. July 15th, 1799; aged 66.—*Robert Weston*, Esq. ob. March 21st, 1793; aged 80: and *Louisa Weston*, his widow: ob. July 4th, 1799; aged 70.—*Frances Louisa Parnell*, Daughter of Sir Henry Parnell, Bart. and his wife Caroline: born Nov. 28th, 1806; died Sep. 17th, 1812.—Mr. *John Pilkington*, of Fulham: ob. Feb. 4th, 1786; aged 50.—*William Buchan*, M. D. ob. 5th Feb. 1805; aged 76.—*William Barrett Neate White*, ob. April 15th, 1796; *Frederick William Hathead White*, ob. Jan. 22d, 1793.—*Henry Churchill White*, ob. Dec. 16th,



1807; three children of W. H. White, of Parliament Place, Esq.—*Frances Gayfer*, ob. March 22d, 1770; aged 40 years. *Thomas Gayfer*, her husband, "Mason to this Collegiate Church," ob. April 4th, 1812; in his 92d year; and *Frances Elizabeth*, their daughter: ob. June 23d, 1817; aged 54 years.—*Mr. Benjamin Fildoe*, "Clerk of the Works" to this Church: ob. Nov. 13th, 1780; aged 79.—*Donald Murray*, Esq. ob. Nov. 4th, 1802; aged 72 years.—*Arthur O'Keeffe*, Esq. ob. Sep. 26th, 1756; and *Isabella O'Keeffe*, ob. Sep. 26th, 1762.—*Mary Shelvocke*, widow of George Shelvocke, Esq. ob. July 24th, 1761; aged 54.—*Mary Cooke*, their daughter, the wife of Dr. Benjamin Cooke, Organist of this Church: ob. March 19th, 1784; aged 52.—*Benjamin Cooke*: ob. Jan. 24th, 1772; aged 11; and *Robert Cooke*: ob. Aug. 22d, 1814; aged 46; the sons of Dr. B. Cooke.—*John Mac'Gowan*: ob. Dec. 29th, 1807; aged 46: *Mary*, his wife, ob. Dec. 29th, 1813; aged 50; and *Archibald*, his brother: ob. Jan. 26th, 1814; aged 39.—*Mrs. Dorcas Spring*, ob. March 14th, 1755; aged 69; and *Mr. William Spring*, her husband, ob. June 25th, 1797; aged 86 years: *Mrs. Elizabeth Mountain*, their daughter: ob. Sep. 23d, 1757; aged 33: *Mr. Thomas Mountain*, ob. May 11th, 1762; aged 34: *Mr. George West*, ob. Aug. 22d, 1773; aged 52; and *Sarah West*, his widow: ob. Jan. 18th, 1781; aged 63.—*Mr. James Spring*: ob. Aug. 24th, 1717; in his 20th year.

NORTH WALK.—*Mr. Lewis Richard*, ob. July 21st, 1731; aged 27; and his Mother, who died Sept. 2d, 1754; aged 77 years.—*Mr. John Willis*, ob. Dec. 25th, 1736; aged 47: *Mr. Edward Willis*, his son, ob. July 6th, 1780; in his 44th year: and *Ann Foster*, his niece, ob. July 2d, 1814; in her 76th year.—*Mrs. Agnes Marton*, ob. Jan. 20th, 1787; in her 72d year: *Mrs. Jane Marton*, ob. Oct. 8th, 1798; aged 81.—*S. H. 1776*.—*L. W. 1814*.—*Elizabeth Bancroft*, ob. Dec. 7th, 1758; aged 78: *John Bancroft*, Gent. her husband, ob. March 17th, 1762; aged 78.—*Mary Ormsby*, ob. Jan. 20th, 1790; aged 27: *Arthur Ormsby*, her father: ob. Feb. 17th, 1795; aged 63: *Mrs. Elizabeth Ormsby*, his widow, ob. March 21st, 1803; in her 62th year.—*Catherine Rawle*, ob. 1777; aged 19: *William Rawle*, her father, ob. Nov. 8th, 1784; aged 69.—*Thomas Jennings*, Esq. ob. Oct. 13th, 1787; aged 43: *Mrs. Elizabeth Jennings*, ob. Nov. 15th, 1813; aged 72.—*G. G. 1789*.—*John Evans*, Esq. ob. April 10th, 1727; aged 70: also *Dame Mary Hussey*, his widow, and afterwards relict of Sir W. Hussey, Knt. ob. June —, 1731.—*Thomas Prichard*, Esq. ob. September 8th, 1795; in his 71st year.—*Anna*, wife of the Rev. Thos. Watson Ward, ob. March 24th, 1797; aged 58: and *Thomas Watson Ward*, their son, ob. May 17th, 1808; in his 19th year.—*Anthony Gell*, Esq. late Receiver of this Church, ob. Jan. 28th, 1817; aged 84; and his two sons, *Thomas William Gell*, ob. December 24th, 1792; aged 15; and *Anthony Gell*, ob. November 20th, 1801, in his 33th year.—The Rev. *Cha. Hall*, D. D. Dean of Bocking, and Rector of South Church, Essex, ob. Sept. 6th, 1774; aged 55.—*John Jones*, Esq. ob. Jan. 17th, 1818; aged 57.—*Owen Davies*, Esq. 'who was Receiver-General of this Church 29 years,' ob. April 24th, 1759; in his 60th year: *Mrs. Mary Davies*, his relict, youngest daughter of Allen Cliffe, Esq. of Mathon, in Worcestershire, ob. May 1st, 1778; in her 72d year.—The Rev. *William Cliffe*, M. A. ob. April 19th, 1742; in his 26th year: *Mrs. Mary Davies*, ob. Jan. 24th, 1786; aged 46: *Mrs. Anne Davies*, her sister; ob. March 23d, 1791; in her 54th year.—*Mrs. Elizabeth Joye*, ob. March 30th, 1790; aged 72: *Jane Joye*, ob. Nov. 30th, 1810; aged 84; and *Mary*, wife of the Rev. *Thomas Champnes*, ob. July 19th, 1813;

aged 32.—*H. W. 1782*.—*Mr. David Collumbell*, ob. May 6th, 1763; aged 66 years.—*A. M. D. 1788*.—*John Croft*, Esq. ob. Jan. 29th, 1797; aged 70: *Sarah Croft*, his widow, ob. Nov. 1, 1798; aged 82.—*Abm. Holmes Acworth*, ob. Nov. 28th, 1773; aged 21: *Abraham Acworth*, Esq. ob. April 4th, 1781; aged 61: *Margaretta Mabella Acworth*, ob. April 15th, 1794; aged 67: *Buckeridge Ball Acworth*, their son, ob. Aug. 15th, 1818; aged 71.—*Mary Jennings*, ob. March 23d, 1779; aged 66: *Robert Jennings*, Esq. her husband: ob. Aug. 28th, 1779; aged 72.—*Mr. John Frost*, ob. Dec. 22d, 1696; aged 80.—"*Johannes Bligh*: Cornubiensis ortus antiquo genere sed obscuræ sorti natus, Ingeni felix disciplinâ cultus-morum integer, Deo-Principi-Patriæ, summâ fide semper devinctus, suis carus vixit,—flebilis occidit. Illius hoc sub Marmore conditur humatum corpus: de Spiritu quid audes, mortalis, prædicare? In Te, Jesu Victima, delictorum Oblivio, per Te Virtutis præmia speramus. Obiit Tert.—Kal.—Feb. Anno Natus Lxv. Post D. Christi Adventum mccccxv."—*Henrietta Wrixon*, daughter of William and Mary Wrixon, of Ballygiblin, in Ireland: ob. May 27th, 1800; in her 17th year.—*James Hindes* and *Mary* his wife.—*Mary Kempster*, ob. Feb. 5th, 1771; in her 38th year.—*Bernard Gates*, Esq. ob. Nov. 15th, 1773; aged 80.—*Thomas Fox*, Esq. Receiver-General of the Customs, ob. Aug. 18th, 1691, in his 27th year.—*Mrs. Anne Tufton*, daughter of Sir Rich. Tufton, and Elizabeth his Lady, ob. 1680.—*Spranger Barry*, Esq. the celebrated actor, ob. Jan. 10th, 1777; in his 57th year; and *Mrs. Ann Crawford*, the equally celebrated actress, his relict, ob. Nov. 29th, 1801; aged 68.—*William Sayer*, Esq. ob. April 24th, 1811; aged 74.—*Mrs. Dorothy Hull*, ob. April 8th, 1777; aged 84: *Mrs. Elizabeth Young*, ob. July 22d, 1782; aged 76: *Mr. William Young*, ob. Nov. 15th, 1799; aged 84.—*John Fox*, Esq. ob. Nov. 19th, 1691; in his 80th year.—*Hon. Hendrik Stent Rhynwick*, ob. May 13th, 1752; in his 4th year.—*Margaret Whittle*, ob. June 20th, 1729; in her 85th year.—*J. H.* ob. May 21st, 1789; aged 70. This was Sir John Hawkins, the author of the History of Music, in 4 vols. quarto. *Dame Sidney Hawkins*, his widow, ob. June 18th, 1793; aged 66 years.

There are many other Gravestones in different parts of the Cloisters, upon which traces of Inscriptions are visible; but not sufficiently so to distinguish either the names or dates with accuracy. Among those which are mentioned in Camden's 'Reges, Reginae, &c. but now obliterated, was a memorial for ANNE BIRKHEAD, who died on the 25th of August, 1568, at the great age of 102 years; and *Christopher*, her son; ob. May 20th, 1596, aged 77; having the following lines inscribed on it:

ANNA diu vixit multos longæva per annos,  
In te mors tandem sæviit atra senem.

An auncient age of many yeeres,  
Here liued Anne thou hast:  
Pale death hath fixed his fatal force  
Vpon thy corps at last.

On another Gravestone, in memory of *Edward Bernard*, a King's Scholar, who died in Dec. 1584, was this Epitaph:

Christ is to me as life on earth,  
And death to me is gain:  
Because I trust through him alone  
Salvation to obtain.  
So brittle is the state of man,  
So soone it doth decay:  
So all the glory of the worlde  
Must fade and passe away.



Since the preceding Sheet was printed, the following *Inscription* has been cut on the gravestone of the Hon. Henry Pomeroy, in the South Walk of the Cloisters.

MARY, Viscountess Harborton: died Jan. 22d, 1823: Aged 63 years.

NAMES of a few of the persons of eminent rank, or talents, who have been interred in the Cloisters, but have no memorials:—Mr. *Thos. Betterton*: bur. May 2, 1710. Mr. *Thos. Brown*, June 22, 1704. Right Hon. Lady *Charlotte Burgoyne*: bur. June 14, 1776; aged 48 years. Lieut. General *John Burgoyne*: died Aug. 4, 1792; aged 70. Mrs. *Susannah Maria Cibber*: bur. Feb. 6, 1766. Mr. *Richard Elford*, bur. Sept. 1, 1714; in his 38th year. Sir *William Elveston*, Knt. sometime Lord Chief Justice of the Scottish Kingdom; bur. Dec. 10, 1645. *Samuel Foote*, Esq. bur. Nov. 3, 1777; aged 55. Dr. *Christ. Gibbons*: bur. Oct. 24, 1676. Hon. *Jane Hyde*: bur. July 28, 1778; in her 75th year. Dr. *William King*: bur. Dec. 27, 1712. Mr. *Henry Lawes*: bur. Oct. 25, 1662. The most Rev. *William Markham*, LL.D. Archbishop of York: died Nov. 31, 1807; aged 89. Right Hon. Lady *Cath. Powers*: bur. Mar. 16, 1714. *Henrietta Laura Pulteney*, Countess of Bath: died July 14, 1808; aged 41. Sir *William Pulteney*, Bart.; died May 30, 1805; aged 76. *William Riley*, Esq. 'one of the Heralds': bur. July 25, 1667. Mrs. *Elizabeth Rowe*: died Feb. 4, 1755-6. Mrs. *Ann Yates*: bur. Feb. 10, 1779; in her 64th year.

In the passage, called the *Dark Cloister*, which leads from the East Walk to Westminster School, are several small gravestones, inscribed with the Initials of those who lie buried under them; and also two Slabs, the first in memory of Mrs. *Cath. Francis*; died Nov. 27, 1756; aged 58: Mr. *Jacob Francis*, her husband; died July 29, 1772; aged 69: *Susanna*, 2d Wife of the latter; died Sept. 1801; aged 89; and *Esther Seymour*, sister to the said Susanna; died March 8, 1793; aged 76. The other slab records the memory of Mrs. *Sarah Wilkes*, who died April 5, 1814; in her 57th year.

Another arched passage, in which, also, are several Initial gravestones, leads from the East-side of the Dark Cloister into the *Little Cloisters*: here, in the East Walk, is an inscribed Slab, for "John Wilson, Dr. in Musick," who died Feb. 22, 1673, in his 79th year. In the South Walk, is a mural Tablet, in memory of "Mr. THO. SMITH, of Elmly Lovet, in y<sup>e</sup> County of Worcester, Bach: of Arts, of Ch: Ch: Oxford, who through the Spotted Vaile of the Small Pox rendered a Pure and Unspotted Soul to God, expecting, but not fearing, Death; w<sup>ch</sup> ended his dayes Mar. 10<sup>th</sup>. Anno. Dom<sup>i</sup>. 1663. Ætatis Sux 27.

The Virtues which in his short Life were shewn,  
Have equall'd been by few, surpass'd by none."

### LIBRARY, CHAPTER-HOUSE, DEANERY, &c.

In the vaulted Passage leading from the East Walk to the ancient Chapter-House, are several doorways; the first of which, on the left, opens to a flight of stairs, connected with the LIBRARY: this is a spacious apartment, its length extending north and south. The roof is supported by strong timbers, resting on stone corbels, in the general style of our College halls; and at the north end is a gallery. Large presses of wainscot, filled with books, extend from the sides: at the south end, over a modern fire-place, is a full-length portrait of the LORD KEEPER WILLIAMS, who is standing near a table, in his robes, with his left hand on the official purse: in his right, is a small record. Whilst Dean of Westminster, he converted, says Widmore, "a large empty room, (the monks' parlour while the place was a monastery) in the east part of the Cloisters, into a publick Library," at an expense, as reported, of 2000*l*. including the fittings up, and books; independently of benefactions, which he procured by his interest, from other persons. He also enriched the collection by the gift of about 230 choice Mannscripts; all of which, except one, are said to have been burnt at the latter end of the year 1694: the occasion of the fire was variously related\*. Some valuable editions of the Latin and Greek Classics are preserved here, as well as of the Fathers of the Church, and other writers, on Divinity and the Sciences: the collection is occasionally augmented by modern publications at the expense of the Dean and Chapter, &c.

Though the present Library is indebted for its origin to Dean Williams, it is certainly not the first that belonged to this Church. This fact is evident from an Order of Council, made when Dudley, Earl of Warwick, was at the head of the Regency in the reign of Edward the Sixth, for 'purging the Library of Westminster of all missals, legends, and other superstitious volumes, and delivering their garniture to Sir Anthony Aucher†.' Many of those books were plated with gold and silver, and curiously embossed.

\* Widmore's "Hist." pp. 151 and 164. Some curious particulars relating to this Library, from Bishop Hackett's "Serinia Reserata," have been inserted in the Memoir of Dean Williams, Vol. I. p. 137.

† Vide Collier's "Ecclesiastical History," Vol. II, p. 507; from the Council Books.

On the south side of the Passage is a stone basement seat, and two sharp-pointed double arches divided by small columns; beyond which, is a vaulted part of the old buildings, now used as a wine cellar. At the extremity of the Passage, two strong doors open to a broad flight of steps, leading into the ancient CHAPTER-HOUSE; which, according to the summary given by Matthew of Westminster, (under the date 1250, but evidently referring to different periods) was erected by Henry the Third. After mentioning that Henry rebuilt the Church, made the Shrine of St. Edward, and bestowed precious vessels, silken hangings, &c. and new liberties, the historian adds, "*ædificavitque dominus Rex Capitulum incomparabile.*" How long it remained in the possession of the monks is uncertain; but we know that it was very early devoted to state purposes, the Commons House of Parliament holding its sittings here in 1377, the crown having undertaken the necessary repairs. It continued to be thus occupied till the year 1547, when Edward the Sixth granted the Chapel of St. Stephen for the meetings of the Commons; and this building was subsequently used as a Repertory for the records of the "four Treasuries of the Exchequer." It was thus appropriated in Queen Elizabeth's reign, if not previously; and the interior has, at different periods, been properly fitted up for the purpose. In the reign of Queen Anne, when the state and preservation of the Public Records became a more particular object of attention, the House of Lords, in an Address to the Queen, voted on the 4th of March, 1705, requested, among other things, that she would give directions for putting the Chapter-House into thorough repair: and this appears to have been executed soon afterwards, under the superintendence of Sir Christopher Wren. Additional receptacles for the deposition of records were made about the year 1725; and many valuable papers, independently of those of the Exchequer, have been lodged here at different periods.

This is a spacious and lofty Edifice of stone, built on an octagonal plan, and supported at the angles by massive piers, connected with the upper walls by arch buttresses, or cross springers; except at the north-west and west sides, which abut against the south-transept of the Abbey Church. The spaces between the piers and the main building have been mostly filled up with brick-work, in later times; and the present battlements are also of brick, with a stone coping. Originally there was a vast window, pointed, on each of the open sides of the octagon; but these have been partly built up, and lesser windows introduced. A small doorway, for official convenience, has likewise been made through the substance of the wall adjoining to Poets' Corner.

The interior is so completely occupied by records, &c. that its ancient state can only be partially ascertained. It is now divided into two stories, having floorings of plank, which are connected with each other by several flights of stairs. Large wainscot presses surround the lower story, and almost exclude the walls from sight: another circular arrangement of presses, considerably elevated, and having a smaller circle of presses within it, environs the lofty column which supported the vaulting, and in which all the groins concentrated: the vaulting, however, has been long destroyed, and a modern roof substituted. The springers still remain upon the column, which reaches to the floor of the second story: being surrounded by eight small shafts, having capitals ornamented with elegant foliage, and encircled by two equi-distant bands, its appearance is light and airy.

The great pointed arch, which extends across the entrance from the Cloisters, is sculptured in a similar style of elegance to that of the exterior arch, described in page 285; and the capitals of the small pillars display some beautiful foliage. It would seem, (as far as can be ascertained through the intervals of the presses, &c.) that the walls are surrounded, at different heights, by two distinct tiers of trefoil-headed arches, supported by small columns. The lower tier, on the east side, rises from a basement-seat; and the wall immediately behind is beautifully gilt and painted in Oil, on an absorbent



ground, with a series of Angels, who appear to be receiving the Good and Faithful into the Celestial Regions, and rewarding them with Crowns of Glory: the wings of the Angels are partly expanded, and the feathers are inscribed with texts of Scripture, in black letter, closely written. There is reason to believe that the joists of the present flooring are laid upon the original pavement; which appears to consist of figured tiles, each six inches square, ornamentally disposed, and wrought with Leopards, or Lions, Flowers, Foliage, and other subjects.

Among the more curious Records preserved here, are the two volumes of the original Dome's-Day Book; the original great Pipe, or Treasurer's Roll, of the 4th of King John, with the Chancellor's duplicate; the duplicate of the great Roll of the 3d year of the same King; the original Wills of Richard II, and Henries V, VII, and VIII; the Rolls of Parliament from the 18th to the 21st of Edward I, being the most ancient existing; the Fine Rolls; and all the Proceedings of the Court of Wards and Liveries, from its erection in 1540, to its abolition in 1660. Here, also, is a small parchment, reputed to be the original Homage made by Malcolm, King of Scotland, to King Edward the Confessor; but the late Sir Joseph Ayloffe deemed it a fabrication, and not older than the reign of Edward the Third.

Beneath the Chapter-House, and forming its base, is a very curious *Crypt*, having a vaulted roof, divided into eight symmetrical compartments by the groins, which are plain and simple; they concentrate in a short round pillar, about four feet in diameter, and partly hollow: the masonry is principally of freestone, of small scantlings, and neatly jointed. The exterior walls, which are a mixture of chalk and flint, and not less than eighteen feet in thickness, are pierced by six small pointed windows; all which are closed by the accession of earth on the outside: they were guarded by strong iron bars, and the apertures spread, inwardly, to a considerable extent. There is, at present, no other entrance than through an enlargement of one of these windows, from an adjoining garden; but the original entrance was on the north-west side, by a narrow passage opening from the Church, near the staircase at the angle of the south transept. On the east side was an altar; the piscina of which yet remains in the wall, to the right. The Crypt is now used as a wine and store cellar: the ground has greatly accumulated above the ancient floor.

At a short distance beyond the exterior entrance to the Chapter-House in the East Cloister, is a low pointed arched doorway opening into a division of the ancient monastic offices, now called the *Chamber of the Pix*; an appellation that has arisen from its having been made the Repository of the various standards, &c. used in the 'Trial of the Pix;' or in other words, in ascertaining the due accuracy of the gold and silver Coin, both as to weight and fineness. It is closed by two doors, strongly barred, and fastened by several locks; the keys of which being kept by different persons, no access can be obtained but at the few periods when it is officially opened for trials of the coinage. This forms a part of a long range of Building, extending southward into the Dark Cloister; which, from the style and ornaments of its architecture, is presumed to be a genuine remain of Edward the Confessor's time: there is no valid reason, however, for calling it the 'South transept' of Edward's Church, as was done by a late Artist; although its evident antiquity renders it particularly curious. In its original state, it seems to have composed only one apartment, of about 110 feet in length, and 30 in breadth; but it has been sub-divided by cross walls into various rooms and store-cellars. It now forms the basement story of a part of the Library, and of the College School. The roof is vaulted, but without ribs; the groins being supported by semi-circular arches, and a middle row of eight round columns, having fluted and other capitals. In the Chamber of the Pix, on the east side,

under a small circular-headed window, is a stone altar, raised on two steps, and supported by a plain pedestal: near it, on the right, is a piscina.

On the east side of the Little Cloisters stood the ancient *Chapel of St. Katharine*, "or, of the Infirmary;" of which a few short columns, and portions of semi-circular arches, still remain in different cellars and offices attached to the prebendal and other houses. This Chapel is said, by Widmore, to have been first built "in or near the Confessor's time;" and to have been rebuilt after the year 1300: it was principally taken down in 1571. The pointed arch, with ornamental mouldings, forming the entrance to Mr. Gell's, the Registrar's premises, was part of the later building.

St. Katharine's Chapel would seem, from different circumstances recorded by historians, to have been frequently used for the meeting of assemblies connected with the Church; and particularly in the reign of Henry the Second, when several Synods were held here\*. There was, also, a very remarkable Convocation assembled in this Chapel, in the year 1252, 37th of Henry III, in which that monarch, laying his right hand upon the Holy Gospels, took a solemn oath to maintain the rights and privileges of the Church; and the Archbishop and all the Bishops who were present, holding lighted candles in their hands, anathematized and excommunicated every one that should dare to violate them. The candles were then extinguished, and cast, stinking and smoking, (*projiciebantur fatentes et fumigantes*) upon the ground, the Archbishop saying, 'Thus, thus, be extinguished, stink, and smoke, the damned souls of those men who violate, or wrongly interpret this injunction†.'

Near the ancient wall of the Infirmary garden, now the College garden, on the north-east side, is an old square Tower, which originally belonged to the Abbot and Convent of Westminster, but was assigned to the crown in the last year of Edward the Third's reign; in exchange for a licence to purchase and hold lands in mortmain, to the amount of 40*l.* per annum. It was afterwards called the King's *Jewel-House*; and is now used as the Record-Office of the House of Lords. The Death Warrant of Charles the First is kept in this Office.

The ancient *Refectory*, or *Monks' Hall*, stood on the south side of the great Cloisters; but only the north wall, and a small part of the southern one, now remain. The former was pierced by a row of nine pointed arched windows, of good proportions. The stone corbels which, most probably, supported a timber roof, are yet to be seen: they were sculptured with angels bearing large shields of arms, now so greatly corroded, that the bearings cannot be ascertained: in the lower part of the walls, are vestiges of a continued range of small arches. This apartment was nearly 130 feet long, and about 38 feet wide: the principal portion of its site is occupied by a prebendal garden: the doorways, which opened into it from the Cloisters, have been described in page 284.

The Buildings extending westward from the Refectory into Great Dean's Yard, formed a part of the monastic offices, and they are still used as dwellings for attendants, &c. In those which range westward from the entrance gate, are remains of a vaulted Crypt, 60 feet in length, supported by groined arches of a pointed form, but now variously separated by cross walls and modern floors.

The DEANERY, which was originally the Abbot's residence, the Jerusalem Chamber, and the College Hall and Kitchen, were all built by Abbot Litlington, in the reigns of Edward the Third and Richard the Second: they are connected with each other, and enclose a small quadrangular court, the only entrance to which is from the passage leading into the Cloisters from Great Dean's Yard. In the

\* For the particulars of a remarkable contest for precedence between the Archbishops of Canterbury and York, at one of these Convocations, in the presence of Hugo Patri Leonis, the Pope's Legate, see Volume I, pp. 37, 38.

† Matthæus Paris, in Henrico III. *vide* Edit. a Watts, p. 576 *post*.



Deanery are several large and handsome apartments: among the few pictures contained in them, is a good half-length of *Queen Elizabeth*, when middle-aged, in an embroidered dress, elaborately painted; this was presented by the Queen to Dean Goodman. The other portraits are those of the Deans *Andrews*; *Dolben*; *Sprat*; *Atterbury*, a three-quarter length; *Bradford*; *Wilcocks*, a half-length, holding a Plan of the Abbey Church in his right hand; *Pearce*; *Thomas*, by Vandergutch; *Horsley*; and *Vincent*, by Owen. Here, also, is a north-west view of the Abbey Church, with a Procession of the Knights of the Bath in the time of George II: a good Bust of Dean Wilcocks, in marble; and plaster casts of Henry III, Henry VII, and Elizabeth, the latter's Queen, from their respective monuments.

In the apartments communicating with the *Jerusalem Chamber*, are a few vestiges of painted glass of Henry the Eighth's time, &c. and in the small ante-room is an ornamental niche, probably for a piscina. The Chamber itself is 19 feet wide, and 38 feet long: it was repaired, and the walls were partly covered with cement in the summer of 1821: the ceiling is coved. The chimney-piece is of cedar, but has been painted to imitate grained oak: it is curiously carved in the style of James the First's reign: it consists of two divisions of pannelling, &c. having cornices supported by Ionic columns. In the centre pannel are the following Arms: Quarterly; 1st and 4th, a Chev. Erm. betw. three Saracens' Heads, in profile, couped; 2d and 3d, a Chev. betw. three Stags' Heads, caboshed and attired. This coat is placed between the Arms of the *See of Lincoln* on the dexter, and those of the *College of Westminster*, on the sinister side: the whole being in one shield for *Dr. John Williams*, Bishop of Lincoln and Dean of Westminster.

In the northern window are seven small Historical compartments, in stained and painted glass, which, from the style and manner of their execution, may be referred to as early a period as the reign of Edward the Third: here, also, are the armorial bearings of Dean Williams, as above. Some considerable remnants of the ancient tapestry hangings of the Choir are disposed in frames against the side walls. Against the south wall is affixed the very curious portrait of *Richard the Second*, which has already been described in the account of the interior of the Abbey Church: it has been recently cleaned by Mr. Charles Muss. Above it are three painted shields, with the following Arms: viz. 1. Centre Shield: Az. a Cross Patée, betw. five Martlets, Or; on a Chief of the Last, a Pale of France and England, Quarterly, betw. two Roses, barbed and seeded, Proper: *College of Westminster*. 2. Arg. a Chev. betw. three Roses, Gu. on a Chief of the Second, a Lion pass. guar. betw. two clasped Books, Or: *Trinity College, Cambridge*. 3. Sab. on a Cross engr. Arg. a Lion pass. guar. Gu. betw. four Leopards' faces Az. on a Chief Or, a Rose betw. two Cornish Choughs, all Proper: *Christ Church, Oxford*.

Henry the IVth breathed his last in this Chamber; into which he had been conveyed when seized with his final illness, whilst engaged in devotion at St. Edward's Shrine. The meetings of the Chapter of Westminster have long been held in this apartment.

The *College Hall* is spacious and well-proportioned; the roof is supported by strong beams, and the walls partially lined by a pannelled wainscotting: at the south end is a large music gallery, now used as a pantry. In the middle of the floor, which is paved with stone, is a raised circular hearth, with a hollow surrounding it, for the consumption of wood, as was usual in great halls in ancient times. On the north wall are the same Arms as those on the south wall of the Jerusalem Chamber; and on the corbels, below the roof, are the Arms of Edward the Confessor; the Abbey of Westminster; and Abbot Litlington, with differences. These arms were new painted in the summer of 1821; together with the Hall itself, which was repaired, also, at the same time.

## MONUMENTS IN THE ABBEY CHURCH.

SEVERAL new Memorials have been erected in the ABBEY CHURCH, since the preceding account was printed;—the Descriptions of which are here given, in order to render the Monumental details complete to the present date, viz. March 15, 1823.

Against the east wall in the *Chapel of St. John Baptist*, near Lord Hunsdon's monument, is a memorial for ELIZABETH SAVILE, *Countess of Mexborough*. It consists of a neat Tablet of white marble, surmounted by a female figure in *alto-relievo*, leaning mournfully on an urn; a pyramid of dove-coloured marble forms the background, near the top of which are the arms and supporters of the family. *Inscription:*

Sacred to the Memory of the Right Honourable ELIZABETH, *Countess of Mexborough*, who departed this Life June VII, in the year of our Lord MDCCLXXI, aged LIX; and whose remains are deposited in a vault adjoining this Chapel. She left issue, John, Viscount Pollington, and Sarah Elizabeth, *Countess of Warwick*. This Monument is erected to her Memory by her afflicted Husband, John, Earl of Mexborough, in token of his deep sorrow for her loss, and of his sincere love and affection.

*Arms:* sculp. Arg. on a Bend Sah. three Owls of the Field, *Savile*; an Inescutcheon Gu. on a Bend Erm. three Leopards' Faces, Prop. *Stephenson*. Motto: *Be fast*. Supporters: two Lions.

In the *North Transept*, against the wainscoting of the Choir, near the great north-east column, is the Monument of the Right Hon. CHARLES JAMES FOX, who was the third son of Henry Fox, afterwards Lord Holland, by Georgina Caroline, eldest daughter of Charles, 2d Duke of Richmond. He was born on the 13th of January 1748, and died on the 13th of September, 1806, when Secretary of State for Foreign Affairs; and whilst endeavouring to negotiate a Peace with France. This Monument is placed so immediately before the eye, that the fine proportions of the figures, which are all of statuary marble, are deprived of their due effect; the base being insufficiently elevated. It consists of a group of the deceased, in a recumbent attitude on a mattress, expiring in the arms of Liberty; who is seated at the head of the monument, but has no distinguishing emblem: at the feet, reclining languidly over the dying statesman, is Peace, with her dove-topped sceptre, regretting, in pensive resignation, the fall of him whose commanding eloquence had so frequently been exerted in her support. Near the latter figure, but advanced on the plinth, in front, and on one knee, is a Negro, with his hands gratefully clasped to his breast, as though testifying his veneration for the fallen Patriot, by whom his chains had been broken, and the Slave Trade abolished. The figure of the deceased is extremely characteristic: the likeness is finely preserved; and the expression is

dignified and forcible. In that of Liberty there is much of the air and character of the Niobe. The African, who is nearly naked, is well formed; the graceful ease imparted to an attitude exceedingly difficult of execution, displays the talents of the Sculptor in a very superior point of view. Canova, after inspecting this figure in the artist's *studio*, assured Lord Holland, that neither in England, nor out of England, had he seen any modern work in marble which surpassed it. This monument has not yet been inscribed: it was designed and executed by Richard Westmacott, Esq. R. A. The expense was defrayed by a Subscription, the contributors to which were of different classes; namely, Mr. Fox's private friends, (including his present Majesty, who gave 1000 guineas) and the supporters of his political principles: of the former, he had more, perhaps, than any man of his time; and the latter comprehended a large portion of the rank, talent, and virtue of the country.

In the west aisle of the *North Transept*, within a pointed niche of white marble, bordered with black, is a very finely-executed Bust of the late Governor HASTINGS, by J. Bacon, Jun. Below the niche is a neat tablet thus inscribed:

Sacred to the memory of the Right Honourable WARREN HASTINGS, Governor-General of Bengal, member of his Majesty's most Honourable Privy Council, LL.D. F. R. S. Descended from the elder Branch of the ancient and noble family of Huntingdon. Selected for his eminent talents and integrity, he was appointed by Parliament, in 1773, the 1st Governor-General of India; to which high office he was thrice re-appointed by the same authority. Presiding over the Indian Government, during 13 years of a most eventful period, he restored the affairs of the East India Company from the deepest distress to the highest prosperity, and rescued their possessions from a combination of the most powerful enemies ever leagued against them. In the wisdom of his councils, and the energy of his measures, he found unexhausted resources, and successfully sustained a long, varied, and multiplied war, with France, Mysore, and the Mahratta States; whose power he humbled, and concluded an honourable Peace: for which, and for his distinguished services, he received the thanks of the East India Company, sanctioned by the Board of Control. The Kingdom of Bengal, the seat of his Government, he ruled with a mild and equitable sway, preserved it from invasion, and while he secured to its inhabitants the enjoyment of their Customs, Laws, and Religion, and the Blessings of Peace, was rewarded by their Affection and Gratitude; nor was he more distinguished by the highest qualities of a Statesman and a Patriot than by the exercise of every Christian Virtue. He lived for many years in dignified retirement, beloved and respected by all who knew him, at his seat at Daylesford, in the County of Worcester; where he died in peace in the 86th year of his age, August the 22d, in the year



of our Lord, 1818. This memorial was erected by his beloved Wife and distressed Widow, M. A. Hastings.

*Arms:* sculp. Or, a Maunch Gu. *Hastings:* Impaling three coats, viz. two in Chief and one in Base, namely; 1. Gu. five Mascles in Bend. 2. Or, a Lion ramp. 3. Sah. a Castle within a Fence. Crest: out of a Ducal coronet a Bull's Head. Motto: *Mens aqua in arduis.*

Within the recess, under the third window from the choir, in the *North Aisle*, is the Monument of the Right Hon. SPENCER PERCEVAL, first Lord of the Treasury, and Chancellor of the Exchequer; who was shot near the heart with a pistol ball, in the afternoon of the 11th of May, 1812. He fell a victim to the deranged ideas of John Bellingham, who, having suffered great and oppressive losses in his commercial dealings with Russia, had frequently memorialized the English Government to interfere in his behalf; but finding his complaints disregarded, he determined to revenge his wrongs on the person of Lord Leveson Gower, to whose inattention he attributed his want of redress. Whilst waiting for that nobleman, in the lobby of the House of Commons, Mr. Perceval unfortunately entered, and the assassin immediately fired, and deprived him of life; his obliquity of judgment having involved the entire Ministry in that presumed neglect of his injuries, which had excited his vengeance. In the confusion that ensued he might have escaped; but he sat down, in an agitated state, on the adjoining bench with the pistol in his hand; and when the murderer was inquired for, he replied, "I am the person who shot Mr. Perceval, and I surrender myself." He was executed on the Monday following.

This Monument was erected at the expense of Parliament: it is composed of white marble; and like that of Fox, is the production of Westmacott. It consists of a handsome sarcophagus, on which is a recumbent figure of Mr. Perceval in his parliamentary robes; his right hand is extended by his side, and in his left is an official roll. Power, sitting mournfully at the head of the tomb, reclines her brow on her hand, to conceal the inexpressible grief which she is supposed to feel at the melancholy fate of the deceased: at her feet are the relinquished fasces.—Truth, distinguished by a mirror, and Temperance, by a bit and bridle, stand near the extremity of the sarcophagus, sorrowfully contemplating the prostrate remains of the fallen Statesman; and thus indicating those qualities of the mind by which he was more especially distinguished. The figure of Truth, who is gracefully leaning on the shoulder of her sister Virtue, is partly naked: the drapery investing her limbs is finely disposed; as is that, indeed, of all the figures. At the back of the recess is an oblong tablet, sculptured in *alto-relievo*, with a

group of figures, representing the fall of the deceased, and the seizure of Bellingham. The situation of this monument is much too high; the principal figure, which is an excellent and very highly-finished likeness, being only partially visible from the pavement. It is, at present, without an Inscription. Mr. Perceval was the 2d son of John, Earl of Egmont, by Catharine, sister to the late Earl of Northampton, who was Baroness Arden in her own right: he was born on the 1st of November, 1762.

On the west side of the *North Tower*, is a mural Monument of white and dove-coloured marble, executed by Turnerelli, in remembrance of *Rear-Admiral Sir GEORGE HOPE*, K. C. B. at the expense of "several Captains of the Royal Navy, who served under him as Midshipmen." It consists of an inscribed basement resting on brackets of Lions' heads, and supporting various naval trophies, as ensigns, an anchor, &c. in front of a pyramid; above which are the arms of the deceased: there are no dates on the Monument.

*Arms:* sculp. Quarterly, 1st and 4th, Az. on a Chev. Or, three Bezants, *Hope:* 2d and 3d, Or, an Anchor in Pale. Crest: the Globe, surmounted by a Rainbow, issuing from two Clouds. Motto: *At Spes non Fracta.*

In the *South Aisle*, on the east side of the doorway leading into the west Cloister, is an ornamented pedestal of white marble, surmounted by a Bust of the late *Colonel HERRIES*, executed by Chantrey, who has been eminently successful in portraying the character and likeness of the deceased. Within the pannel is an allegorical representation, in *bas-relief*, of the protection afforded to the Metropolis by the Equestrian Volunteers: it exhibits a female murally crowned, seated on a bale and holding a caduceus; before her stands a Roman warrior with an upraised shield, near the side of his horse, which he restrains by the bridle. The gravestone of the deceased lies immediately between those of Gen. Fleming and Capt. Abbott.

*Inscription:*

In the Nave of this Church are deposited the Remains of CHARLES HERRIES, Esquire, Colonel of the Light Horse Volunteers of London and Westminster. Endowed by nature with those qualities which, gracing his descent from an ancient and noble family, marked him for such pre-eminence, he was chosen Commander of a Regiment of Gentlemen, who giving an example of voluntary service, were collected under the Standard of loyalty, from the rank, talents, and property of the Empire, in defence of all that was dear and sacred to Men and Britons, their King, their Laws, their Liberty, and their Religion; when England, contending with foreign hostility, was harassed by domestic faction. The suavity of his manners tempered the strictness of his discipline; respect and love ensured obedience to his authority; his public career was distinguished by the approbation of his Sovereign; his privacy was blessed in the devotion of his family, and the attachment of his friends. Grateful for all the benefits, and cheerful in all the hopes, which make either life or death happy, he resigned

his ardent and active spirit, on the 3d of April, 1819, in the 74th year of his age. The Light Horse Volunteers, regarding him as their father, followed him to the grave with filial reverence; and, as a lasting tribute of honour to his memory, have raised this monument of his Virtues and their Affection.

*Arms:* sculp. on the Slab. Three Herissons, *Herries*.  
Crest: a Stag's Head, erased. Motto: *Dominus Dedit.*

On the base of Major André's Monument, in the South Aisle, the following particulars have been recently inscribed:

The Remains of Major *John André* were, on the 10th of August, 1821, removed from Tappan, by James Buchanan, Esq. his Majesty's Consul at New York, under instructions from his Royal Highness the Duke of York, and, with the permission of the Dean and Chapter, finally deposited in a grave contiguous to this Monument, on the 28th of November, 1821.

In the southern part of the North Transept, lies the late ROBERT STEWART, *Marquis of Londonderry*, Viscount Castlereagh; who destroyed himself, when in a deranged state of mind, on the 12th of August 1822; and was buried on the 20th:

he was born on the 18th of June 1769. His grave is immediately at the head of a decayed slab of grey marble, on which are vestiges of the following *Inscription* and arms.

*Hic situs est Didacus Sanchez, de Riban de Vierâ Hispanvs, ex equestri Galaicorum stirpe creatvs. Obiit Anno Dñi. 1557. 16 Kalend. Jvni. Divis Philippo et Maria Regibvs.*

*Arms:* sculp. On a Cross fleury, five Roundles; *Sanchez.*

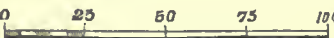
The last person interred in this Church was EVA MARIA GARRICK, relict of the celebrated David Garrick, Esq. who died at Hampton, on the 16th of October, 1822; and was buried on the 25th, in the South Transept, in the same grave with her husband.

Many hundred persons of eminent rank, family, and talents, have been deposited here, independently of those who have Memorials; but however useful it might prove to the Genealogist, the insertion of their Names is precluded by the necessary limits of this work.

#### GENERAL ADMEASUREMENTS OF THE ABBEY CHURCH.

*Interior:* length of the Nave, 166 feet; breadth of ditto, 38 feet 7 inches; height of ditto, 101 feet 8 inches: breadth of the Aisles, 16 feet 7 inches: extreme breadth of the Nave and Aisles, 71 feet 9 inches. Length of the Choir, 155 feet 9 inches; extreme breadth of ditto, 38 feet 4 inches; height of ditto, 101 feet 2 inches. Extreme length of the Transept, including the Choir, 203 feet 2 inches; length of each Transept, 82 feet 5 inches; entire breadth of ditto, including the Aisles, 84 feet 8 inches: breadth of the body of each Transept, 39 feet; ditto of the Aisles, 22 feet 10 inches: height of the South Transept, 105 feet 5 inches. Extreme length from the west door to the piers of Henry the VIIIth's Chapel, 383 feet; ditto, including Henry's Chapel, 511 feet 6 inches. *Exterior:* extreme length, 416 feet; ditto, including Henry's Chapel, 530 feet. Height of the Western Towers, to the top of the pinnacles, 225 feet 4 inches.

The Engraver having introduced wrong Scales to the 'Elevation of the North Side,' PLATE XXVIII, and the 'Ground Plan,' PLATE LX, the Reader is requested to substitute the following Scale for both Plates.

Scale of  Feet.

#### ADDITIONS AND CORRECTIONS.

P. 24, note, l. 10. The 'View of the Nave,' mentioned in this note, has not been given; it having been considered that the View which now forms Plate XXXVIII, and exhibits the recent Coronation, would be more interesting.

Pp. 35 and 36. The 'Chapel of St. Blaize,' as it has been inaccurately designated in modern times, appears from various circumstances to have been dedicated to some other Saint, probably *St. Faith*. The real Chapel of St. Blaize, which was in the South Transept, on the west side of the entrance to the former Chapel, was taken down about 80 years ago: the Duke of Argyle's Monument occupies a portion of its site. The surplices, &c. of the Choristers, are now kept in a small room under the Organ gallery.

P. 69. According to Flete's Manuscript in the British Museum, the first line of the Inscription round the Shrine of St. Edward the Confessor, ran thus:—Anno milleno dñi cñ. *septuageno*—it was printed in the text as given by Widmore.

P. 70, note, l. 2; for '1298,' read '1290, or 1291.'

Pp. 97, 98; for 'north,' read 'south,' *et vice versa*.

P. 134. During the preparations for the late Coronation, the frame-work of St. Edward's Chair was strengthened with iron braces, and the 'Prophetic Stone' more securely fixed.

At the same time, the old crockets and turrets at the back were sawn off, and new ones substituted, under the direction of the upholsterers employed by the Board of Works: the lions at the bottom were also repaired and gilt. Soon after the ceremony, however, the new crockets, &c. were taken away, and the Chair, by that means, left in a more dilapidated state than before: the four shields on the ornamental tracery were subsequently stolen.

P. 183, l. 2, 1st column. When the reference to Plate LXI was made, it was intended to give an engraved representation of the ancient Tomb described in this page; but that idea was afterwards abandoned in order to complete the examples of the 'Capitals and Basements,' which fill the Plate.

P. 214, l. 8, 2d col. read 'Sir Robert Taylor.'

P. 234, l. 20; read 'Sab. a Chev. Erm.' &c.

P. 263. Spencer's original Monument was made about 1620, by N. Stone, for 40*l.* paid by the Countess of Dorset.

P. 288. The Sepulchral tablet of Arthur Agarde is so much corroded, that it is impossible to distinguish the whole of the Inscription; but it appears from the Church Register, that he died on the 24th of August, 1615: his wife died on the 6th of September, 1611.



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## CORRECTIONS AND ADDITIONS TO THE ARMS.

The Arms of Dean Goodman, as painted on his Portrait in the Hospital that was founded by him, at Ruthin, in Denbighshire, are:—Party per Pale Erm. and Sab. an Eagle displayed with two Heads Or, on a Canton Az. a Martlet of the Third for Dié.—Those over his Monument, *vide p. 150*, were doubtless the same; but the colours are partly changed from the effects of time, and partly peeled off.

Arms of the Abbey of Westminster, *vide pages 151 and 185*:—On the silver Boxes which contain the Seals attached to the Indentures respecting Henry the Seventh's Chapel, now among the Exchequer Records in the Chapter-House at Westminster, are the following Arms emblazoned in Enamel Colours, within small Circles: On one side, Gu. two Keys in Saltire Or; Impaling Az. a Cross Patonce betw. five Martlets Or;—on the other side, the same bearings, (with the variation of one Martlet less in number) having in Base, Az. on a Chief Dancette Or, a Crozier Gu. and a Mitre of the First.

The Brass Shield, engraven with the Arms of Dean Bill, mentioned in *page 152*, was stolen soon after the Coronation of George IV. *Page 159*, 2d column, line 6, for *Chetwood*, read *Eastleigh*; and line 8, for *Cresely* read *Archdeke*.

*Page 163*, 2d column: the Arms numbered 3, on Bishop Ferne's Gravestone, are those of Trinity College, Cambridge.

During the recent alterations in the Abbey Church, the whole of the Screen of St. Paul's Chapel, with the Tomb of Robert, Lord Bourchier, was washed over of a dingy stone colour; by which means all the Armorial Bearings, except the six Shields with the Robert differences, Inscriptions, and decorative Painting, were shamefully obliterated; and the ancient character of the Monument entirely changed. Robert's

Arms, as described in *Page 176*, 2d column, should have been thus blazoned: Gu. a Lion ramp. Or.

Besides the above, various painted Shields of Arms in different parts of the Church, were either smeared over, or washed out, at the time of cleaning the Monuments;—and all the Badges, Cognizances, Standards, &c. described in *Pages 76, 82, 86, 150, and 180*, as connected with the Iron-railings of different Tombs, were most improperly taken away during the general removal of the Iron-work; which, in the above instances, formed an integral part of the Monuments themselves.

When the Monuments were cleaned, a sculptured and painted Shield of Arms was found, which belonged to the Tomb of Henry Carey, Lord Hunsdon; and it was afterwards replaced in the situation it had originally occupied, on the middle of the Entablature. It displays the Twenty Quarterings of the Carey family, as described on the upper Shield, in *Page 183*; Impaling, as follows:

Quarterly of Fifteen, viz. 1. Party per Pale Az. and Gu. three Lions ramp. Arg. Herbert; 2. Arg. on a Cross Gu. five Mulletts, pierced, Or; 3. Party per Pale Az. and Sab. three Fleurs de Lis Or; 4. Sab. a Chev. betw. three Spears' Heads, imbrued, Arg.; 5. Gu. a Chev. Erm.; 6. Arg. three Cocks, Gu. armed Or, Games; 7. Sab. a Chev. betw. three Fleurs de Lis, Arg. Collwyn; 8. Gu. three Chevrons, Arg. Jestyn, *ala. Gurgant*; 9. Same as 3; 10. Or, three Bats Az; 11. Az. a Cross, in the 1st and 4th Quarters, a Sword Palewise, proper; in the 2d and 3d, a Pastoral Staff, piercing three Crowns, Or; 12. Arg. a Lion ramp. Sab. crowned Or, Morley; 13. Arg. a Lion pass. Sab. betw. three Fleurs de Lis, Gu.; 14. Arg. the Sun resplendent Gu.; 15. Arg. a Fess betw. two Crosses Potent, fitché, Barwise, Sab.

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\* The Monuments of St. Edward, and Henry the Third, have been generally attributed to *Peter Cavalini*, on the authority of Vertue and Walpole; yet there is every reason to believe that the words—' *Petrus duxit in actum Romanis civis*, &c. (Vide p. 69) referred to some other person. *Cavalini*, according to Vasari, was a disciple of Giotto, and like him practised in Mosaic as well as Painting; but, according to the same authority, Giotto was not born till the year 1276, nor his pupil till 1279. Now St. Edward's Shrine was completed in

1270, as appears from the original Inscription: the authenticity of which, in regard to the date, is substantially corroborated by our ancient Chroniclers, who affirm that St. Edward's remains were translated into the new Shrine in 1269. Walpole has misunderstood Vasari, and then taxed him with confounding his own account. It is extremely doubtful whether Cavalini ever were in England. The Crosses in memory of Queen Eleanor, which Vertue, also, has ascribed to Cavalini, were certainly the work of English Artists.

A · L I S T  
OF THE  
PRINCIPAL PUBLICATIONS, ENGRAVINGS, &c.

RELATING TO THE  
ABBAY CHURCH OF WESTMINSTER;

MOST OF WHICH HAVE BEEN REFERRED TO AND CONSULTED IN COMPOSING THE PRESENT  
HISTORY.

THE earliest printed Account of the ABBAY CHURCH was drawn up by Stow, and published in his "*Survey of London*, containyng the originall Antiquitie, Increase, moderne Estate, and Description of that City," &c. Lond. 1598. This Work was, originally, a small thin Quarto; but it has been enlarged at different periods by Munday, Dyson, Strype, and others, into two thick Volumes, Folio: the last Edition appeared in 1754.

Shortly after the Publication of Stow's Survey, a separate Account of this Church and its Monuments was written by the learned Camden, and printed with the following title:—" *Reges, Reginae, Nobiles, & alij in Ecclesia Collegiata B. Petri Westmonasterij sepulti*, vsque ad Annum reparatae salutis 1600." Lond. M.DC. small 4to. This is said to have been enlarged from a Collection of the Epitaphs, &c. in this Church, made by Skelton, the Poet, when he took sanctuary in the Abbey, to escape the vengeance of Cardinal Wolsey, in the reign of Henry VIII. But Widmore imagined, and also Gough, on his authority, that Skelton did nothing more than write "some Copies of Verses" in memory of Henry VII. and his Queen; the Countess of Richmond, and other great people there. Camden's Book was republished with additions in 1603, and 1606: Dr. Rawlinson had a large paper Copy of the latter Edition; the margin of which was ornamented with the Arms of the Persons mentioned in it, finely illuminated and blazoned.

The next Accounts are, "*Mausolea regum, reginarum, dynastarum, nobilium, sumptuosissima, artificiosissima, magnificentissima, Londini Anglorum, in occidentali urbis angulo structa*, h. e. eorumdem inscriptiones omnes in lucem reductae cura Valentis Arithmæi professoris academici. Literis & sumptibus Joannis Eichorn. Francof. Marchion. 1618." 12mo.

Some general Particulars of the Abbey Church and its principal Monuments, with many of the Inscriptions, were printed by Weever in his "*Ancient Fvnerall Monvments*," &c. Lond. 1631, in large and small Folio: a second Edition of which was published in 1767, with some additions, by the Rev. W. Tooke, F. R. S. Lond. 4to.

In Sandford's "*Genealogical History*," of the Kings and Queens of England, &c. Lond. Fol. first published in 1677, and enlarged and republished in 1707, by Samuel Stebbing, Esq. are Engravings of the Monuments of the Sovereigns and Princes who have been thus commemorated in this Church; together with the Inscriptions and other particulars relating to them.

"*Monumenta Westmonasteriensia*: or an Historical Account of the original, increase, and present State of St. Peter's, or the Abbey Church of Westminster; with all the Epitaphs, Inscriptions, Coats of Arms, and Atchievements of Honour belonging to the Tombs and Gravestones: together with the Monuments themselves, faithfully described and set forth by H. K. Gent. of the Inner



#### A LIST OF THE PRINCIPAL PUBLICATIONS, ENGRAVINGS, &c.

Temple, 1681." Lond. 1682. 8vo. The author of this Work was Henry Keepe, who was one of the Choristers of the Abbey Church; but it is inaccurate in many respects, and neither the Inscriptions nor the Arms can be confidently relied on. The arrangement is also much perplexed, through the injudicious separation of the Epitaphs from the description of the Monuments. Keepe designed an enlarged Edition, in Folio, on the plan of Dugdale's St. Paul's; and several Drawings of Monuments for his intended Work were made by Francis Barlow.

Another Work, now rarely to be seen, by the same Writer, was published under a feigned name, with the following title: "*A True and Perfect Narrative of the strange and unexpected finding the Crucifix and Gold Chain of that Pious Prince St. Edward the King and Confessor; which was found after 620 years Interment: and presented to his most Sacred Majesty King James the Second.* By Charles Taylour, Gent. Lond. 1684." 4to. The principal part of this Narrative has been reprinted in the Appendix to the Work next mentioned. Bagford mentions a second Part by Gybon, 1688. 4to.

"*The Antiquities of St. Peter's, or the Abbey Church of Westminster:* containing all the Inscriptions, Epitaphs, &c. upon the Tombs and Gravestones; with the Lives, Marriages, and Issue, of the most eminent Personages therein reposed; and their Coats of Arms truly emblazoned. By J. C[rull], M. D. F. R. S. Adorned with Draughts of the Tombs curiously engraven." Lond. 1711. 8vo. with an Appendix. A second Edition, with a Supplement, was printed in 1713. The third Edition was enlarged into two Volumes, dedicated by H. S. and J. R. and printed in 1722. A fourth Edition appeared in 1741; and a fifth in 1742; with two Appendixes, and the addition of 'Twelve new Monuments,' which were copied from the republication of Dart's '*Westmonasterium*,' in the same year. This Work, with the exception of the Appendixes, is little more than a new Arrangement of Keepe's '*Monumenta Westmonasteriensia*;' it abounds with inaccuracies, and was altogether a speculation of the Booksellers.

The most ample Account of the Abbey Church, previously to the present History, was intitled, "*Westmonasterium; or the History and Antiquities of the Abbey Church of St. Peter's, Westminster;* containing an Account of its ancient and modern Building, Endowments, Chapels, Altars, Reliques, Customs, Privileges, Forms of Government, &c. with y<sup>e</sup> Copies of ancient Saxon Charters, &c. and other Writings relating to it. Together with a particular History of the Lives of the Abbats, collected from ancient MSS. of that Convent, and Historians; & the Lives of the Deans to this time. And also a Survey of the Church and Cloysters, King Henry VII<sup>th</sup> Chappell with the Monuments there; which, with several Prospects of y<sup>e</sup> Church & other remarkable Things, are curiously Engraven by the best Hands. In 2 Vol. By Mr. John Dart. To which is added, *Westminster Abbey*; a Poem, by the same Author." Lond. 1722. Fol. A re-publication appeared in 1742, with the addition of twelve Plates of new Monuments. "For this pompous, but very inaccurate Work," says the late Mr. Gough, "Dart had assistance from the Cotton Library, the Church Records, and the Papers of Mr. Charles Batteley, [Receiver of the Church] who had begun something relative to its Antiquities." Batteley's Collections, however, according to Widmore, who examined and used them, were but few; and he had not finished any thing. The Prints in Dart's Work are very numerous, but not altogether faithful: they were principally executed by J. Cole: there are also, five Plates of Arms of Subscribers, forty-two in each Plate. Widmore says, that Dart is very inaccurate, "both in the Historical Part, and also in his Translations, there being hardly a Page of the Work without Faults." His Account of the Abbots and Deans is particularly imperfect; and in his Description of the Monuments are many errors.

## A LIST OF THE PRINCIPAL PUBLICATIONS, ENGRAVINGS, &c.

The next Publication on this Church was, "*An Enquiry into the Time of the First Foundation of Westminster Abbey*:" as discoverable from the best Authorities now remaining, both Printed and Manuscript. To which is added, an Account of the Writers of the History of the Church. By Richard Widmore, M. A. Librarian to the Dean and Chapter of Westminster. London. Printed for J. Stagg, in *Westminster Hall*: 1743." A thin quarto of thirty-six Pages only.

This was followed in 1751 by another, and more valuable Work from the same pen, intituled, "*An History of the Church of St. Peter, Westminster, commonly called Westminster Abbey*:" chiefly from Manuscript Authorities," &c. Lond. 4to. The early part of this publication was principally compiled from the Latin Histories of Sulcardus, Flete, and Sporley, in the Cottonian Library, from an ancient Chartulary of the Church, called the *Niger Quarternus*, and from some of the Archives. Subjoined is "An Appendix of Instruments and Papers relating to the foregoing History;" which, among other documents, includes a Copy of Cardinal Langham's Will; the Surrender of the Abbey to Henry the Eighth, and Lists of the Priors, Prebendaries, and Archdeacons of Westminster, and of the Masters of Westminster School.

"*An accurate, though compendious, Encomium on the most illustrious Persons, whose Monuments are erected in Westminster Abbey; together with some of the Kings of England, who lie entombed in Henry the Seventh's Chapel. An Heroic Poem, in Latin and English. By a Gentleman, late of Baliol College, Oxford.*" Lond. 1749. 4to. To this was prefixed a View of the Abbey, engraved by J. Evans.

In Dryden's *Miscellanies*, Vol. III, p. 298, is "*A Description of the Tombs in Westminster Abbey*;" and the *London Magazine* for 1755, p. 390, contains "*Westminster Abbey*," a Poem, by W. Rider.

"*An Historical Description of Westminster Abbey, its Monuments and Curiosities*," &c. Lond. was published by Newbury, in 1753, and has been since reprinted at different periods, with additions and alterations, the last Edition being published in 1821. This is, principally, a Compendium from larger works, intended as a Guide to Strangers.

"*An Elegy, written among the Tombs in Westminster Abbey.*" Lond. 1762. 4to.

In different volumes of the *Archæologia* are the following Papers relating to this Edifice and its Monuments: "Observations on Edward the Confessor's Shrine;" by George Vertue. Vol. I. p. 32. "An Account of the Body of King Edward I, as it appeared on opening his Tomb." By Sir Joseph Ayloff, Bart. Vol. III. p. 376. The "Sequel to the Observations on Ancient Castles," by Edw. King, Esq. includes a Print of the Doorways to the Chapter-House and the Refectory: Vol. VI. p. 326. In Vol. XVI, p. 279, is "A Copy of the Certificate of the Marquis of Winchester and of the Earl of Leicester, upon the Contest between the Officers of Arms and the Dean and Prebendaries of Westminster, concerning the Heir of the Lady Catherine Knowles, deceased. Together with the Earl Marshal's Decree upon the Subject." In the "Observations on the Origin of Gothic Architecture, by George Saunders, Esq. F. R. S. Vol. XVII. pp. 25 and 29," are some remarks on the vaulting and form of the Arches of the Choir.

"*An Account of some ancient Monuments in Westminster Abbey.* By Sir Joseph Ayloff, Bart." Lond. 1780. Elephant folio. This also forms a portion of the '*Vetusta Monumenta*;' and contains seven Plates of the Monuments of Aveline, Countess of Lancaster; King Sebert; and Anne of Cleves.

In the "*Vetusta Monumenta*," three Vols. large Fol. published by the 'Society of Antiquaries,'



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besides the Plates just mentioned, is a Portrait of Richard II, Grisoni, del. Vertue, sc. from the Painting formerly in the Choir; and the Shrine of St. Edward the Confessor, Talman del. Kent, sc.

In 1807 was published, by the same Society, five Engravings, Fol. with a Letter-press description, relating to the "*Death and Funeral Obsequies of Abbot Islip*," from a vellum roll in the Society's possession, and which is supposed to have once belonged to the Abbey. In these curious Prints, several parts of the Church are represented as they appeared in Islip's time. An interesting corollary to the attached description, was written by the late Mr. John Carter, and printed in the '*Gentleman's Magazine*' for December, 1809, and January, 1810.

Gough's "*Sepulchral Memorials*," contain many particulars of Monuments in this Church, viz. In Vol. I. Edw. the Confessor, p. 1: Abbots Vitalis, Chrispinus, and Laurentius, pp. 10, 28, 29, and Plate I; Abbots Berkyng, and Roger de Wendover, p. 44; Children of Hen. III. p. 49, and Plate XVIII; Children of Edw. I. p. 50; Abbot Crokesley, p. 52; Hen. III. p. 57, and Plates XX, XXI, XXII; Queen Eleanor, p. 63, and two Plates, numbered XXIII; the Countess Aveline, p. 67; Edmund Crouchback, p. 69, and Plates XXV, XXVI; Will. de Valence, p. 75, and Plate XXVII; Edward I, p. 81; Aymer de Valence, p. 85, and Plates XXIX, XXX, XXXII; Abbot Curtlington, p. 93; John of Eltham, p. 94, and Plates XXXI, XXXII, XXXIII; Children of Edw. III, p. 96, and Plate XXXIV; Queen Philippa, p. 113, and Plates XLVIII, XLIX; Simon Langham, p. 134; Edward III, p. 139, and Plates LIV, LV; Abbot Litlington, p. 148; Bish. Waltham, p. 154; Archbp. Waldeby, and Thomas of Woodstock, Duke of Gloucester, p. 156; Eleanor, Duch. of Gloucester, p. 159, and Plate LX; Sir B. Brocas, p. 159; Richard II, and Anne of Bohemia, 163 and Plates LXI to LXIV.—In Vol. II. Introduction, p. cccxviii, is a Print in the Letter-Press, and the dimensions of Edw. the Confessor's Coffin, from a Drawing, by Vertue, in Dr. Rawlinson's Collection in the Bod. Lib. Oxon. Geoffrey Chaucer, p. 1; John Windsor, p. 41; Ralph Selby, p. 55; Abbot Colchester, p. 56, and a Print in the Letter-Press; Henry V, p. 59; and Plates XXV, XXVI, XXVII; Lord Robsert, p. 97, and Plate XXXII; Philippa, Duch. of York, p. 99, and Plate XXXIII; Catherine, Queen of Hen. V. p. 115\*; Sir John Harpedon, p. 182, and Plate XXI; Abbot Kyrton, p. 210, and Plate LXXXI; Humphrey Bourchier, p. 220; Marg. of York, p. 239; Sir Thos. Vaughan, p. 255, and Plate XCVI; Bish. Dudley, p. 285, and Plate CIII; Anne, Queen of Rich. III. p. 296; Eliz. Daughter of Hen. VII, p. 327; Abbot Esteney, p. 335, and Plate LXXXI; Abbot Fascet, p. 344.

In Storer and Greig's "*Select Views of London, and its Environs*," 4to. Vol. I. is a View, on the Letter-Press, of the Tomb of John of Eltham; and in Vol. II, is a short account of Westminster Abbey, compiled by Wm. Herbert, and eight Views, chiefly of the Interior; three of which are on the Letter-Press.

In Malton's "*Picturesque Tour through the Cities of London and Westminster*," Lond. 1792: Fol. are five Prints of the Abbey Church, exterior and interior, and one Print of Henry the Seventh's Chapel.

Malcolm's "*Londinum Redivivum*," Vol. I, contains an extended Account of Westminster Abbey and Henry the Seventh's Chapel, and their respective Monuments. The descriptions are not always accurate, and a great want of judgment is displayed throughout.

Nightingale's Account of the Abbey Church, in Vol. X. Part IV. of the "*Beauties of England and Wales*," is almost wholly compiled from Malcolm's Book; but with so little attention to correctness, that there is hardly a page without errors, and no reliance can be placed on it.

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In "*Dugdale's Monasticon*," three Vols. Fol. Vol. I. p. 54, is an historical Account of this Church, with three exterior Views of the building by Hollar, and a Ground Plan by Newcomb and King. Many particulars concerning it are also contained in Browne Willis's "*Mitred Abbies*," two Vols. 8vo. and Newconrt's "*Repertorium*;" two Vols. small Fol.

Accounts of the *Abbey Church*, occasionally illustrated by Plates, may likewise be found in all the general Histories of London; viz. those of Maitland; Seymour, [J. Mottley]; Chamberlain; Noorthouck; Harrison; Entick; Pennant; Hunter, [Rev. Mark Noble]; and others: yet hardly an iota of original information concerning it, is communicated by any of them.

In the numerous Volumes of the "*Gentleman's Magazine*," are many interesting articles respecting this Church and its Monuments; some of which are accompanied by Prints. The Frontispieces of the "*European Magazine*," include several of the more recently-erected Monuments.

Ralph's "*Critical Review of the Public Buildings, Statues, and Ornaments, in and about London*," Lond. 4to. contains various remarks on Westminster Abbey, and its Monuments. It was reprinted with great additions, "the whole being digested into a Six Days' Tour," in 1783: 12mo.

"*A View of the Wax-Work Figures in Henry VII<sup>th</sup>'s Chapel*, West. Abb. exhibited in several copper-prints, drawn on the spot, and accurately engraved by Messrs. James and Henry Roberts; with an Historical Account of the great Personages whose Effigies are therein represented: a Work worthy the Attention of the Curious." Lond. 1769; 12mo.—All the Wax-Work, except the Figures of Charles II., in the South Aisle of Henry's Chapel, and that of the young Earl of Normanby, in St. Edward's Chapel, has been removed into the Chantry over Abbot Islip's Chapel.

"*A Dissertation on the Armorial Ensigns of the County of Middlesex, and of the Abbey and City of Westminster*," by Sir John Hawkins, Knt. Lond. 1780: 4to.

In Schnebbelie's "*Antiquaries Museum*," Lond. 1791: 4to. is an Account of the Painting on the South Side of Sebert's Monument, by J. S. Hawkins, Esq. F. A. S. with a coloured Plate. The same Work contains a Description and coloured Print of the Painting on the east wall of St. Faith's Chapel; now improperly called the Chapel of St. Blaize.

In Tanner's "*Notitia Monastica*," by Nasmith; Camb. and Lond. 1787: Fol. are numerous references to Manuscripts respecting this Church, in the following Depositories:—Arch. hujus Ecclesiæ.—Bibl. Cotton.—Bibl. Bodl.—Bibl. Coll. Jesu Oxon.—Bibl. Harl.—Bibl. Coll. Univ. Oxon.—Bibl. Coll. Corp. Christ. Cantab.—Bibl. Publ. Acad. Cantab.—Officio Arm. Lond.—Patent and Close Rolls, Tur. Lond.—Exchequer Offices; &c.

In Carter's "*Specimens of Ancient Sculpture and Painting*," Vol. I. are five Plates of the Sculptures on the Frieze in St. Edward's Chapel; with an Account of the same by J. S. Hawkins, Esq. F. A. S.—a View of the Entrance to the Chapter-House, with a Paper in explanation, by Mr. Hawkins:—an ancient Painting on the Tomb of Edmund Crouchback; and the Figures on Glass in the Eastern Windows:—the Metal Casts, in alto-relievo, at the sides of Henry the Seventh's Tomb; two Plates, with an Explanation, by Mr. Hawkins:—and a Portrait of Richard II, from the Painting now in the Jerusalem Chamber. In Vol. II. of the same Work, is a Plate of the Figures on Edward the Third's Tomb:—and four Plates of Statues and Basso-relievs belonging to the Monument of Henry the Fifth.

In the "*Ancient Architecture of England*," by the same Artist, various subjects connected with this Church are represented, viz. in Part I, are Etchings of Doorways, &c. in the Cloisters. Part II, contains seven large Plates (with Descriptions) of Elevations of Parts, Sections, Details, ancient



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Tombs, and other objects; including the Coronation Chair, the curious wrought Iron-work of Queen Eleanor's Monument, and the entrance to the Chapter House.

"*The History of the Abbey Church of St. Peter's, Westminster*, its Antiquities and Monuments," 2 Vols. Lond. 1808. Elephant 4to. This is generally called Ackermann's Westminster, from having been published by a Printseller of that name. It contains numerous Plates of the Church, and its Monuments, from drawings by Mackenzie, Villicrs, Pugin, White, Uwins, and others;—engraved in Aqua-tint, and tinted. The History itself, and the account of the Monuments, is compiled from Widmore, Malcolm, and Ayloffe; and scarcely any new fact is to be found in the whole Work.

"*Westminster Abbey*," with other Poems, by the Rev. Thomas Maurice. Lond. 1813. 8vo. Illustrated with a view of the Abbey Church by Moonlight.

PRINTS.—The Prints which have been published in Illustration of the Abbey Church, its Monuments, &c. both singly, and in miscellaneous sets with other buildings, are very numerous: a few, only, of the more important ones are here particularized.

*Westminster Abbey and Bridge*, drawn by Marlow; engd. by Green and Jukes. West. Bridge and Abbey, drawn by Jos. Farington; Stadler, sc. East View of West. Abbey, by John Boydell. South-east view of Ditto, by West and Toms, 1739. North-west prospect of ditto, with the Spire, as designed by Sir Christ. Wren; drawn by J. James; engd. by Fourdrinier: this was a second time engd. by Toms for Maitland's London. South view of ditto, and old Dormitory, 1758; W. Courtney, del. D. Major, sc. West. Abbey, and part of Westminster, by Dunstall. Hollar engraved the West Front of the Abbey Church, shewing its unfinished Towers; the North Side; and "*Civitas Westmonasteriis pars*," including the Hall, Parliament House, and Abbey. In Bowles's '*Prospects*,' &c. 1724, are two views of the Abbey Church, exterior and interior.

The *Monuments* of St. Edward the Confessor, Edward I, Henry V, Henry VII, and Edward VI, were drawn and engd. by Vertue for the Series of Royal Tombs: the same Artist engd. the *Portrait* of Richard the Second, from the original, now in the Jerusalem Chamber; and the Monuments of John Holles, Duke of Newcastle, from a drawing by J. Gibbs, who designed it, 1725; Sophia, Marchioness of Annandale, and the Poets Dryden, and Shakespear. Shakespear's Mon. was also drawn & engd. by John Manners; and again by Claude Dubosc. Sir Isaac Newton's Monument was engraved by Fourdrinier, from a drawing by W. Kent, who designed it. The Earl of Chatham's Mon. was engd. by Val. Green, 24 inches by 33.

The "*Monumental Effigies of Great Britain*," by the late unfortunate Artist C. A. Stothard, Lond. 1817—20; 4to. contains the Figures, &c. of the Countess Aveline, Edmund Crouchback, Aymer and William de Valence, and John of Eltham.

In Pugin's "*Specimens of Gothic Architecture*," Lond. 1821—23; 2 Parts, 4to. are various Examples of Sculptural Decorations, Elevations of Parts, Architectural Details of Monuments, &c. in the Abbey Church, and Henry the Seventh's Chapel.

DEANS OF WESTMINSTER.—The following List comprehends the principal Portraits of those who have been Deans of this Church.

*Richard Cox*, Bp. of Ely, by Clamp; in Harding's Biog. Mirror. *Lancelot Andrews*, Bp. of Winchester: several Portraits; the best are by S. Pass and J. Payne, from which most of the others are copied. There are also two rare prints of the same Prelate; one as Bp. of Ely, with eight English Verses by Geo. Withers, Anno 1618; and another, looking the reverse way, as Bp. of Winchester,

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but exactly the same in all other respects. *Rich. Neile*, Bp. of Lichfield; engd. by Stow. *George Mountaigne*, Archbp. of York: the only original Portrait of him is by G. Y. [George Yeates]. It is very rare. *John Williams*, Archbp. of York: there are several fine Portraits of this great man, but the principal one is by Delaram, which represents him as Bp. of Lincoln, and Lord Keeper of the Great Seal: in this beautiful and curious Print he is attended by a Purse and a Mace-Bearer, and six Boy-Angels playing on musical instruments. It is a rare Print; but there is one still more so, which is the Plate in its first state, and in which the Bishop has a close cap instead of a hat. There is, also, a curious whole-length Portrait of him, by Hollar, with a Musket on his shoulder; and another similar one between Judge Mallet and Colonel Lundsford, which is considered *unique*, and is in the British Museum. *John Dolben*, Archbp. of York: a Mezzotinto Portrait after Huysman, by Tompson. Another of the same person, sitting, is in the same Plate with Bp. Fell and Dr. Allestre; Lely, pinxt.; D. Loggan, exc. this, among Collectors, is called *Chiplain*, *Chaplain*, and *Choplain*; from a Remark made by Charles II. on seeing the original Picture, which is now at Christchurch, Oxon. *Thomas Sprat*, Bp. of Rochester: several; the best is a large half sheet by D. Loggan; which appears to have been altered into Michael Boyle, Archbp. of Armagh: both are rare. There is also a Mezzotinto of Bp. Sprat, with his son the Archdeacon, by J. Smith. *Francis Atterbury*, Bp. of Rochester: several good Portraits by Faber, Simon, Smith, &c. *Samuel Bradford*, Bp. of Rochester: a small whole-length, as Dean of the Order of the Bath. *Joseph Wilcocks*, Bp. of Roch. a half sheet Mezzotinto by Simon, after Enoch Zeeman. *Zachery Pearce*, Bp. of Roch. a half sheet Mezzotinto by Faber, after Hudson; and also an Engraving, after Penny, by Chambers. *John Thomas*, Bp. of Roch. a whole sheet Mezzotinto by Parker, after Sir Joshua Reynolds. *William Vincent*, D.D. a large Mezzotinto by C. Turner, after Owen: another in Chalk, from the same Picture, was executed by Henry Meyer, for Ackermann's Westminster.

"*Portraits of the Deans of Westminster*; from Drawings by G. P. Harding, to accompany the Memoirs of those Prelates, in the History, &c. of the *Abbey Church*, written by Edward Wedlake Brayley, and graphically illustrated by J. P. Neale." Lond. 1822-23. This "Series" is published in all the various sizes of this Work; and contains the following Portraits, from original Pictures, at the Deanery, Lambeth Palace, Eton College, the Universities of Oxford and Cambridge, the Hospital at Ruthyn, and in private Collections. Dean Cox; J. Stow, sc. Dean Bill, from his Monument; G. P. Harding, sc. Dean Goodman; R. Grave, sc. Bishop Andrews; J. Tuck, sc. Archbp. Neile; J. Stow, sc. Archbp. Mountaigne; from the rare Print by G. Yeates; R. Grave, sc. Dean Williams, Lord Keeper; C. Jansen, pinxt. J. Stow, sc. Dean Steward; J. Stow, sc. Archbishop Dolben; R. Grave, sc. Bishop Atterbury; R. Grave, sc. Bishop Sprat; M. Dahl, pinxt. J. Stow, sc. Bishop Bradford; R. Grave, sc. Bishop Wilcocks; R. Grave, sc. Bishop Pearce; T. Hudson, pinxt. R. Grave, sc. Bishop Thomas; B. Vander Gucht, pinxt. J. Swaine, sc. Bishop Horsley; S. Roch, pinxt. J. Stow, sc. Dean Vincent; Owen, pinxt. J. Stow, sc. Dean Ireland; G. P. Harding, ad Vivum, del. J. Stow, sc.—The Deans Benson and Weston are wanting to complete the Series, but no Portraits of them have yet been found; nor has any Portrait been traced, either of Bishop Thirleby, or Abbot Feckenham.

CORONATIONS in the *Abbey Church*.—The following are the most important of the numerous Publications on this subject.

"*The Passage of our most Sovereign Lady, Queen Elizabeth, through the City of London to Westminster, the day before her Coronation*." Lond. 1558: 4to. This work was re-printed in



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the same year : it contains an account of all the Pageants erected to adorn the Procession, with the verses and orations used on the occasion.

“ *The Entertainment of his most excellent Majesty Charles II. in his Passage through the City of London to his Coronation* : containing an exact Account of the whole Solemnity; the Triumphal Arches and Cavalcade, delineated in Sculpture, the Speeches and Impresses illustrated from Antiquity. To these are added, a brief Narrative of his Majesty's solemn Coronation; with his magnificent Proceeding and Royal Feast in Westminster Hall.” By John Ogilby. Lond. 1661-2. This was afterwards enlarged by the King's Command, and re-published with the following Title. “ *The King's Coronation*; being an exact Account of the Cavalcade, with a description of the Triumphal Arches and Speeches prepared by the City of London for his late Majesty King Charles the Second, in his Passage from the Tower to Whitehall. Also the Narrative of his Majesty's Coronation, with his magnificent Proceeding and Feast at Westminster Hall, April the 13th, as it was published by his Majesty's Order, with the Approbation and License of Sir Edward Walker, Gent. Principal King at Arms. Published by William Morgan, his Majesty's Cosmographer.” Lond. 1685: Fol. The Plates to this Work were engraved by Hollar: among them is a view of the Choir of this Church as it appeared at Charles's Coronation.

“ *The History of the Coronation of the most High, most Mighty, and most Excellent Monarch, James II, and of his Royal Consort, Queen Mary*; by Francis Sandford, Esq. Lancaster Herald of Arms.” Lond. 1687. Fol. This is illustrated with various Plates of the Procession, &c. among which are Ground Plans of the Abbey Church, and part of the City of Westminster, as prepared for the Coronation; and two interior Views, exhibiting the ceremonies in the Choir.

“ *A Complete Account of the Ceremonies observed in the Coronations of the Kings and Queens of England*,” &c. Lond. 1727: 4to. 3d Ed. This is chiefly a Compilation from the preceding Work; but it contains also, a brief description of the Ceremonials at the Coronations of William and Mary, Queen Anne, and George I; together with ‘an Exact List of the Lords Spiritual and Temporal.’ It is illustrated with Prints of the Coronation Procession of William and Mary; the manner of the Champion's Challenge; and several Wood-cuts of the Royal Crowns, Orb, Sceptre, Rings, &c.

“ *An Account of the Ceremonies observed in the Coronations of the Kings and Queens of England*, viz. King James II, and his Royal Consort; King William III, and Queen Mary; Queen Anne; King George I; and King George II, and Queen Caroline.” Lond. 1760, 4to. This is a similar Work to the preceding one. In the following year was published, “ *An Account of the Ceremonies observed at the Coronation of our most Gracious Sovereign George III, and his Royal Consort Queen Charlotte*: on Tuesday, the 22d of September.” Lond. 1761: 4to.

“ *The Glory of Regality*, an Historical Treatise of the Anointing and Crowning of the Kings and Queens of England,” by Arthur Taylor. Lond. 1820, 8vo. This is a curious and interesting Publication; illustrated by several Wood-cuts.

On the preceding Works was founded, “ *A Faithful Account of the Processions and Ceremonies observed in the Coronation of the Kings and Queens of England*, exemplified in that of their late sacred Majesties King George III, and Queen Charlotte; with all the other interesting Proceedings connected with that Magnificent Festival.” Edited by Richard Thomson. Lond. 1820. 8vo.

The same Writer prepared for the Press a small tract, closely printed in 12 pages, intitled “ *Chronological Data of the Coronation Days of the Kings and Queens of England*, from Alfred the Great to George the Fourth.” Lond. 1821: 8vo. This Pamphlet originated in a digested Table on a

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similar plan, formed by the late John Anstis, Esq. [MSS. Anstis. C. 18. Coll. Armor.] from ancient Chroniclers. The Advertisement and Notes were added by the Publisher, J. H. Burn.

Since the Coronation of George IV, a Prospectus has been issued by Sir George Nayler, Clarenceux King of Arms, for publishing "*The History of the Coronation of his most Sacred Majesty King George the Fourth* : Containing a full and authentic Detail of the Ceremonies observed at that august Solemnity, together with the Proceedings and Adjudications of the Court of Claims and of the Privy Council," &c. &c. in 5 Parts, Fol. at five Guineas each Part, with upwards of seventy Plates coloured, including Views of the Coronation, Procession, &c. within the Abbey Church.

An Account of "*The August Ceremonial of the Royal Coronation of his most excellent Majesty, King George the Fourth*," imp. folio, is also intended for Publication, in five Parts, by Whittaker, the publisher of Magna Charta; and, like that invaluable record, it will be printed in *Letters of Gold*. The Illustrations will include whole-length Portraits, each about six inches in height, of all the principal Characters present at the Ceremony, in their proper Costume; engraved in the best manner, and coloured. Large Views also will be introduced of Westminster Abbey and Hall, and an highly emblazoned Frontispiece given of the Regalia. The Price of each Part will be Seven Guineas. Six Copies will be printed on Vellum.

Many single *Prints* of the Procession and Ceremonies, engraved in various styles, but of questionable accuracy, have been published since the Coronation of George IV. A more authentic display has recently appeared in a Mezzotinto Engraving, twelve inches by fourteen, by Charles Turner, after a Drawing by Frederick Nash; in a View of the *Choir of the Abbey Church*, at the time of the *Enthronization* of his Majesty.

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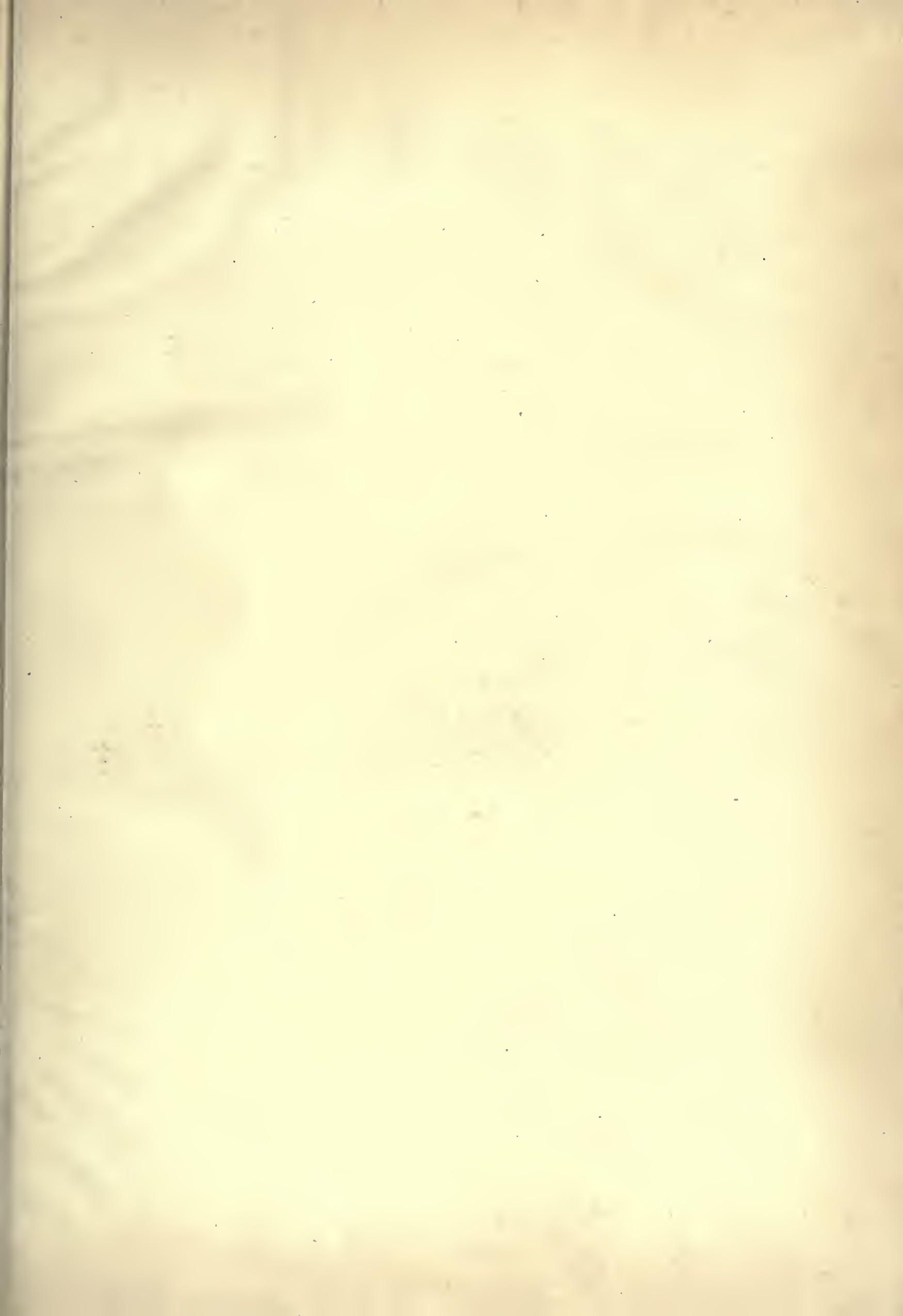
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THE END.

T. DAVISON, LOMBARD-STREET, WHITEFRIARS, LONDON.

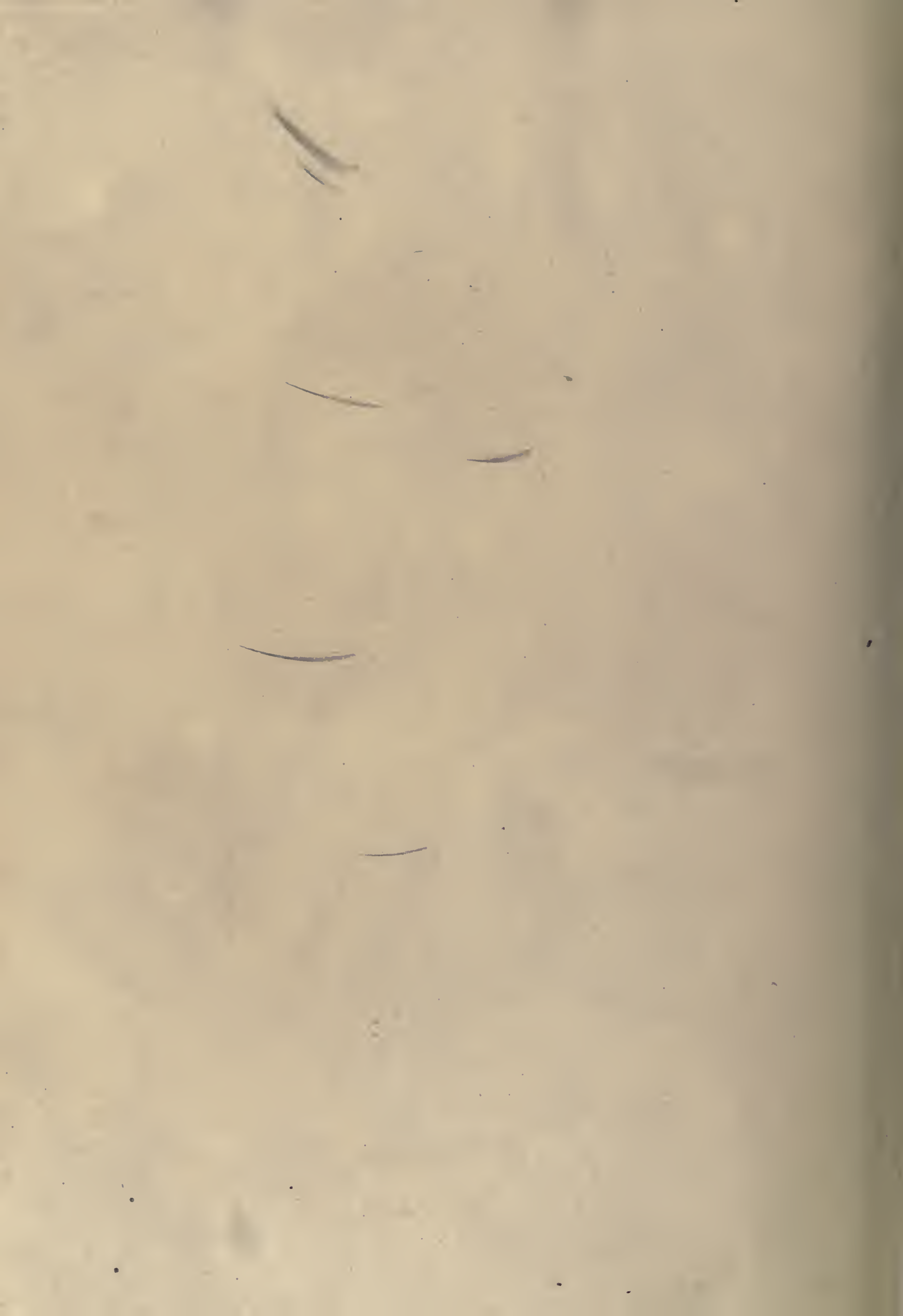














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